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Writing and Speaking

A TEXT-BOOK OF RHETORIC

BY
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PROFESSOR OF RHETORIC IN YALE UNIVERSITY

PART II

LONGMANS, GREEN, AND CO.
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To

THE SCHOOL TEACHERS

WHO WHILE I TAUGHT THEM HAVE

TAUGHT ME

PREFACE

COMPOSITION is presented here as deriving its value and its method from constant and consecutive relation to all other studies, and as needing far less to be recited upon than to be done. The actual writing of the student is at every point presupposed as the first material of analysis; and the gradual expansion of this practice determines the order of treatment. A practical order of expansion according to the student's growth underlies the division into parts and chapters. For instance, Part II as a whole is for students of greater experience; and, in detail, the importance of paragraph emphasis in helping a hearer to follow is first set forth in the paragraph doctrine of Chapter IV, and then re-enforced as applied to public speaking in Chapter VII. On the same principle speaking is developed step by step with writing. Certain sections, of course, are devoted especially to speaking, as certain others are limited to writing; but in general, speaking is developed throughout, from simple topical recitations, through oral reports on listening and on reading, to debate and short occasional speeches. The detailed instruction in the use of the public library is an attempt to enlarge the student's view of the education of facts by showing him how to find them, to compare, choose, group, and gradually to apply them, for himself. Correlation of composition with literature is sought, not in the mere use of the same topics for both, but in the common study of form. Reading is made to react on writing, and

writing on reading, by analysis and imitation. The study of narration, for instance, is first set forth within the compass of the student's own ability to narrate scenes, and then applied to define and heighten his appreciation of literature. The risk on the one hand of vulgarizing literature, the risk on the other hand of letting the practical counsels of literature to those who love it, without hoping to make it, remain vague and unfruitful, are shunned both by specific directions and by the general idea of giving to all study of form, whether in a student's revision of his own work or in his appreciation of a masterpiece, connection and significance for himself. Thus in using books of fact as well as books of literature, in appealing also to observation as well as to study, the plan is to make composition a practical focus of the opportunities of education as they actually arise, and to make it interesting by making it real.

The exercises, though full enough to offer choice and adaptation, are not miscellaneous. Rather they are typical, intended to suggest at each point as many more by indicating a definite direction of practice. The theory of rhetoric being shown as brief and simple for all practical purposes, and students being turned from learning it to applying it in their own affairs, each exercise should claim time proportional to the needs of the particular class. The object of this study is not to cover ground. No ground could be less worth covering as a field of knowledge. The object is singly to develop sureness and effectiveness. The book aims to help each student in that finding of himself and bringing of himself to bear which is really his education. It aims, not merely to make better writers, not at all to make writers in the professional sense, but through writing and speaking to make better thinkers, men and women more sympathetically responsive to their actual world and better able to answer its calls.

The lively comments of Professor Brander Matthews on the proof have obliged, not only me by a singular favor, but the teachers who use this book by many acute suggestions for which it is a privilege to inscribe public thanks.

C. S. B.

YALE COLLEGE, *April*, 1909.

PREFACE TO PART II

THE separate publication of Part II in this volume is intended to supply consecutive advanced study for school classes that have already mastered the principles of composition in simpler applications. It deals with the library, both for the compilation of facts and for the study of literary form; but its main object is to lead a student's own writing and speaking forward by making it appeal to all his widening interests. In order to indicate the plan of the whole work, as well as to suggest profitable lines of review for those who have studied the elements in another text-book, the topics of Part I, which is also published separately, have been retained in the table of contents (pages xv–xviii). The few references to Part I in the text are for the convenience of students who have used that book; the summaries and specific exercises of review, mainly for those who have used another. But the present volume, given any systematic elementary study, is complete in itself.

C. S. B.

YALE COLLEGE, *February*, 1911.

[NOTE — In order to indicate the plan of the whole work the topics of Part I, which may also be had separately, are printed on pages xv–xviii of this volume.]

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[NOTE — The contents of Part I, which is published separately, have been printed here to show the whole plan and suggest lines of review. The actual contents of this volume begin on page xi.]

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PART II

CHAPTER VI

CLEARNESS IN BRINGING BOOKS TO BEAR: ANALYSIS OF READING FOR ARGUMENT AND EXPOSITION

The themes in connection with this chapter, besides the incidental exercises in note-taking and brief-drawing suggested below, should be arguments and expositions of 500 *words or more. They should be spread over as much time as is necessary to provide* (*a*) *careful choice and limitation by announcement or assignment in advance,* (*b*) *class discussion of notes and brief in advance,* (*c*) *connected oral presentation, of the whole or of parts, the class being held to discuss the speaker's method,* (*d*) *writing out in full and revision after criticism. The main point of instruction being system and order, quantity and frequency are of less importance than thoroughness. The class work should be focused on preparing, criticising, and revising the themes themselves. All other exercises and all formal recitation should be subsidiary. At this stage a student needs less to tell how the thing should be done than to do it, to tell how he, or his neighbor, has done it, and to do it over again. Thus a large part of the recitation period may well be spent in hearing themes and giving account of them* (*See Part I. pages* 75, 90), *in definite tasks of written revision, or in debate. In large classes debaters may be chosen by competition. Subjects, in addition to those below, should be drawn, not only from current events and the school debating society, but also from current studies, especially history. A single subject will often serve as a field of work through several sections of the text-book and several meetings of the class.*

For some students Chapters vi and vii, with the corresponding themes, had better be postponed, either entirely or in part, to the end of the course. Though they stand here in their logical place, their practical place should be determined by the proficiency of the par-

ticular class. With this view they have been made substantially complete within themselves.

1. GROWING UP TO THE LIBRARY

Choosing Books for Oneself. — No one can grow up out of intellectual childhood without learning to compare, to choose, and to group. How old a boy is in his mind can be estimated pretty closely by his use of a library; that is, by his ability in comparing books, in choosing from each the facts that he needs, and in grouping them for use. To some extent each student must thus become a teacher in order to advance his own education. From memorizing and other ways of taking knowledge in at one source, he turns more and more to comparing what comes to him from different sources, to choosing what seems especially appropriate to himself, and to grouping his facts so as to show their bearing. His school is gradually widened as he begins to educate himself wherever he goes; and more and more his center of education is transferred from the room where he sits at a desk before a teacher to the great room where he must choose among teachers, teach himself as well as be taught, and teach others in order to be sure of having learned, — in a word, from the school to the library. Unusual ability in such comparing, choosing, and grouping marks a man as original. He becomes a leader by his power to think for himself. But some of this ability must be acquired by every one whose education is to be more than rudimentary.

Choosing by Bent. — We see such growing most plainly in a boy or girl of strong bent. Such a one, receiving still many things that ought to be known by everybody, reaches out more quickly after other things which he feels to be especially appropriate to himself. About these whatever he learns begins to cluster. He passes from the stage of mere

receiving to the stage of choosing and grouping by connecting what he learns with some aspect of his favorite study.

A girl in the first year of high school, for instance, shows unexpected bent in her drawing. Doing free-hand sketches tolerably, she is more interested in design. Her brother is astonished to find that she has picked up mechanical drawing from his text-book and sketches. She looks in the magazines for competitive plans of houses, draws house-plans herself for pleasure, begs a peep at the blue paper of a builder, on a picnic becomes absorbed in watching stone-cutters shape the blocks according to specifications, pores in the library over photographs and ground-plans of the great cathedrals. Some day she will be a drafts-woman in a firm of architects; but, long before she has achieved this professional skill, she will have been in her general education comparing, choosing, and grouping with reference to her favorite study. Mathematics will become tolerable as she finds that it underlies all architecture. History will be grouped in her mind about buildings expressive of their times, a medieval French cathedral, Faneuil Hall in Boston, or the size and outline of a Greek temple. Her education will be turned and largely guided by that controlling idea which we call a bent.

Choosing for general education. — Such education by bent is an extreme case of a process which intellectual growth demands in some degree of us all. The process is not the narrowing of study to the single channel of one's profession or business. Indeed, it is just when his studies become more various that the student begins to choose and group for himself. He not only prizes certain subjects most; he begins to look at all subjects for himself. Heretofore his individuality has been shown by the books he drew from the library; now it is shown by a growing ability to compare books in the library, find among them what will serve him, and express the results in his own way. For, as his whole education comes to be turned by an individual way of

looking at things, so in particular he is led to investigate for himself. Besides learning by heart the interpretations of American history, for instance, provided by a single teacher or a single book, the student begins to reach beyond these for interpretations of his own. From using a book he advances to using books. Comparing in the library several accounts of the same thing, he thinks out for himself what aspects are most important for his own guidance. Every young American should discover that the town library, for all things of the mind, is the real community center from which every citizen must learn how to get what he needs for his own education. Knowledge is power, says the proverb; but knowledge becomes power in proportion as it is applied by each student to his own upbuilding.

Choosing for Composition. — Such use of a large library is learned most quickly through being obliged to shape one's notes into some definite written result. Silly as a student would be to think these results important to the world, yet he is wise to compose them by way of thinking them out for himself. One's youthful opinion may be worth nothing; but the habit of finding out for oneself and of fitting knowledge to oneself is worth everything. That is why students are asked to make speeches and essays on Franklin as a Typical American, on the Increase of Our Navy, on the Inter-urban Railroad System of Indiana, on the Battle of Saratoga, the Indians of Cooper, and a hundred other subjects in which they may be interested. The composition gives no new information to the world; but it gives new discipline to the composer. Every wise teacher tries to make the pupil a teacher too. *Qui docet discit,* said the Latin proverb; he who teaches learns. The endeavor to make one's conception clear to others compels that choosing and grouping which make it clearer to oneself. In order to go on learning, one must begin to teach.

Write an essay entitled *My Life Work*, as follows: 1*st paragraph*, I intend to be ——— (Give any necessary explanation of what this career is, and tell its advantages in general); 2*d paragraph*, My reasons for choosing it are ——— (Explain your bent and how it is indicated); 3*d paragraph*, The studies preparing for this in general are ———, in particular are ———. See that each paragraph ends with an emphatic statement of its point, and that the last paragraph ends with the point of the whole theme.

Appropriating Books. — But this training cannot be gained by merely going to the library. It depends not so much on reading as on thinking. It aims at something more than acquiring many facts or taking many notes. It begins with the idea of reading several books on the same subject, to compare, to choose what bears on the present purpose, and to group accordingly. Composition, that is, calls upon us to think out our reading, that we may tell others how we interpret. Mere digest, or summary of a single book, does not give this training at all. The very object is to compare and to apply for ourselves. This we can best learn to do by beginning with a subject that we like enough to investigate it, and enough to make others interested in what we think about it.

Prepare an oral address to the class on either *Knowledge is power* or *He who teaches learns*. Develop the idea by giving instances, by explaining why it is true, and by showing how it may be practically applied. The address should not exceed five minutes, and may be written out afterwards as an essay.

The difference in training between summarizing a single book and using several books in preparation for composition is clear from many familiar instances like the following. Two boys of the same class go to the public library to prepare an essay on Lincoln. One, carrying home the first biography he finds, takes down at once the date of Lincoln's birth and the names of his parents, and goes on to note dates, places, and persons as he reads.

At the end of an hour he has read two chapters and taken six sheets of notes. The other boy stays in the library. Seeking first a brief biographical sketch, and finding it in a cyclopedia, he reads it through without a single note. Then, thinking for a while, he jots down a few words: *poor — hard times; plucky; honest; ambitious, but no tricks; humor, kindness, common sense.* Looking these over, he writes on another sheet:

Pluck — ambition in spite of poverty.

Honesty in business — no tricks in politics — confidence of the people — frank, open.

Common sense — what is called Yankee — never put on airs.

Humor — many jokes and stories.

Kindness — lovable.

Then, going to the shelves and looking over the titles of all the books there on Lincoln, perhaps a dozen, he makes a note of three that most attract him. Thus by the end of an hour he has made some definite progress in grasp of Lincoln and of himself, while the first boy has put six sheets of waste paper in the way of gaining either.

For the next hour at the library, the wiser boy writes each of his main ideas, *pluck, honesty,* etc., as the heading of a separate blank sheet. Then, taking down one of the books previously chosen, he reads it rather rapidly, noting on the proper slip a word or two, *e.g.*:

Honesty — story of sugar, Hapgood, 105; and, on another slip,

Kindness — letter about widow, Hapgood, 173.

On finishing this book, he decides that for him the most interesting aspect of Lincoln is *Why Lincoln Was so Beloved as President.* Therefore he reads in the two other books previously chosen only what bears on this limited subject.[1] At the end of five hours he has read one cyclopedia sketch, one brief biography, and parts of two others, has five sheets of classified notes, and has settled on the following plan of paragraphs:[2]

[1] Part I page 62.

[2] Part I page 163.

Why Lincoln Was so Beloved as President

1. *He had come up, in the American way, out of poverty.*
2. *In humor and common sense he was like the common people.*
3. *He had a deep kindness.*
4. *Above all, everybody knew that he was honest as daylight.*

At the end of the same time the first boy has read one book, taken fifteen sheets of notes, taken in many separate facts, and not seen even a glimmer of a plan. He finally produces a long manuscript, differing from its single source only in squeezing out most of the interest. The second boy's essay is original, not because it gives new information, but because its choosing and grouping show his own idea of what is most significant for him to put before his class. He is just so much better educated because he has so much the more grasp of choosing and grouping and bringing himself to bear upon the facts and the people before him.

Composition of this sort may be applied in either of two ways. First, it may interpret the bearing and significance of facts merely to explain them; or, secondly, it may interpret in order to convince people or convert them. The former is technically called *exposition;* the latter, *argument,* or, more broadly, *persuasion.* For either the library preparation is much the same. Whether we wish to explain the causes of our war with Mexico or to justify our waging it, we need to investigate the same facts.

2. COLLECTING FACTS

Taking Notes. — *Notes on Cards.* — Why is the library catalogue on cards in drawers? Library catalogues used to be printed and bound in books; but consequently they were never complete. They had to have supplements continually; the combining of these supplements with the former catalogue meant reprinting from beginning to end; and meantime readers often had to consult several volumes in order to locate one book. In the card catalogue a new book means

simply the insertion of a new card; the catalogue is always complete; and the time needed for consultation is usually much less. Let this be a hint for your notes. Notes taken in a bound book cannot be easily arranged without being copied; and copying is a waste of time. Notes taken on cards need only be shuffled to be arranged in any order desired. The cards need not be of a particular style. Whether slips of paper, library cards, or leaves in a loose-leaf note-book, they will answer equally, if only they are (1) separate, (2) small, and (3) uniform in size. The whole point is to take each note on a separate slip, so that it may be arranged in whatever connection you finally plan. The slips can be held together by an elastic band. They should be destroyed after the composition is written or spoken; for, however important they may seem at the time, their value is mainly for practice. It is rarely wise for any one to make a permanent collection of notes except in the mature studies of his profession.

Notes Few and Brief. — Next to having notes instantly available on separate slips, the most important thing is to have them few and brief. People who heap up notes often write before they think, sometimes write instead of thinking. Notes in themselves never made any one wise or ready. Of course the number of notes must depend somewhat on the subject. A debate on the war with Mexico might require five times as many cards as an essay on the character of Lincoln, because the subject is more complicated. But in general the aim should be to keep notes down. To this end never quote if you can help it. Quotations add much to the bulk of notes. They are very likely to be abandoned after further reading. If they are kept, they hinder expression in one's own way. And finally, they are of little use. Once in a while a debater scores a point by quoting some authority. Otherwise a quotation is likely

to be worth no more than the fact it contains; and that can usually be noted better and more briefly in one's own words. No serious student ought to think there is any value in making of himself a copying machine. Don't quote.

Don't paraphrase either. Your object is not to repeat what some one else said, following his order, but to apply his facts to your own quite different end. There is no use in re-writing his cyclopedia article. Parts of it bear on your inquiry; parts do not. Taking a fact that you want, express it on your note-slip in the fewest words that will clearly remind you of that fact. Add always a brief reference to the book and the page. Then if by chance the note is too brief — and this happens rarely — the reference will guide instantly to the place; if the note is disputed, the reference will show your authority. Such note-taking is excellent practice in condensation, in forming a habit of expressing the gist of a thing. When you come to plan, it does not obscure the bearing of a note by superfluous words, or hamper your own application by suggesting some one else's. And when you come to write or speak, it leaves you quite free from any language but your own. Take a note in your own words, as briefly as is consistent with clearness, and add a reference to author and page.[1]

Notes from more than One Source. — Keeping notes few and brief makes it possible in a given time to consult several books instead of one. This is so important, for real profit in composition based on reading, that it is practically indispensable. A composition based on a single source is hardly a composition at all. At best it is only a summary; at worst it is only a paraphrase. It gives no practice in planning; for it takes the plan ready-made. It requires neither comparing nor grouping and only such choosing as consists in leaving certain details out. Now the very point

[1] For subjects see below, and compare the head-note to this chapter.

of using a large library for investigation of facts is to compare, to choose, and to group. That is the kind of education proper to a large public library as distinct from the kind proper to a small private library. One is for extensive reading; the other, for intensive (see page 313). You pore over a book at home from cover to cover. That is one kind of reading, and there is none better. But you go to the library to gather and focus, for instance, what seem to you the most important differences between the French colonies and the English colonies in America, or to compare views as to the Japanese on the Pacific coast. That is quite another kind of reading. Having a different object, it should have a different method. In this case it is better for the written or spoken production, and far better for the student's education, to read chosen parts of several books than to spend the same time on one. Thus he will be taught by several teachers, and will himself both learn and teach with better mastery. Always, then, use more than one source of information. Do your own job; don't do another man's job over after him.

Books of Reference. — To this end, question at the beginning and all through the investigation. Before reading a book, know what you are looking for in that book; then read that point, not everything. In some cases we do not know at first exactly what we need. The subject, perhaps, has been assigned as a general topic for each one to limit as he chooses; or for some other reason there is need of guidance. Now every large library keeps certain books for this very purpose, guide-books to knowledge. They are called *reference books,* and they are usually arranged together in some alcove convenient for constant use. This, in fact, is one of the principal uses of a public library. The school library may have the books of reference most frequently used; but no small library can afford to collect the abundance that we

expect in a public library. The first lesson of research, then, is to learn where to look, to learn what are the principal reference books and what each is for.[1]

EXERCISES IN THE USE OF REFERENCE BOOKS

What does an unabridged dictionary contain besides pronunciations and definitions? What is a dictionary of quotations? Of biography? Of dates? A dictionary of antiquities, or "classical dictionary"? Mention some other special dictionary on the reference shelves.

What general atlases are in the public library? Compare them by summing up briefly into how many and what parts each is divided. How do you find a place when you do not know even what continent it is in? Which special atlas has the best map of your state? Of the Philippines? In what respects is this map superior? What do you find in an atlas besides locations? What is a gazetteer? A historical atlas?

Does a cyclopedia differ from a dictionary merely in being larger? What cyclopedias are in the public library? Which is the smallest? The largest? The newest? Which seems to be most used? Investigate *turbine* and *automobile* in all the cyclopedias just enough to compare the articles as to length, division of the subject, and references at the end to books. Investigate in the same way another subject of your own choosing. Now compare the articles on *pyramids* or *Moors*. Which cyclopedia do you like best? Why?

What kind of material do you find in an annual statistical almanac; *e.g.*, *The World Almanac* for the current year? Give an instance in which this would answer as well as a cyclopedia or better. Mention a class of things in the cyclopedia not found in

[1] Full instruction in the use of a large library demands far more space, of course, than can be given here. The assignments are meant to suggest others. Further direction and a bibliography will be found in Publications of the National Educational Association, *Report of the Committee on Instruction in Library Administration in Normal Schools, May*, 1906.

the almanac, and *vice versa*. Mention another book on the reference shelves important for ascertaining facts.

Books of reference evidently serve two purposes: first, they answer our questions briefly, by summing up the most important points of knowledge on a given topic; secondly, they tell us who will answer more fully, by adding a list of the best books on that topic. First, they tell us about some subjects all that we wish to know; secondly, they tell us about others, in which we are more interested, where to look further. Some books of reference are confined to the one purpose or the other. A smaller cyclopedia or a dictionary of a special subject, for instance, may give only summaries; a bibliography, or annotated list of books on a certain subject, gives nothing besides the list. But the larger cyclopedias usually give both summaries and lists of books. A little patient experiment will soon enable any one to begin his research, to get his bearings, without waste of time.

Reading from Book to Book. — To look further, we go to the card catalogue. Here may arise a difficulty. The books mentioned in the book of reference may be too technical for the purpose, or too elaborate, or in an unknown language, or not in the library. What then? There is no loss; for, even so, the horizon is widened by choosing, and enough has been picked up from the cyclopedia article to guide in consulting the *subject catalogue* and in limiting the scope of research. In many libraries the next step is made still easier and more profitable by the privilege of access to the shelves. Standing before a whole group of books on the general subject, one begins to choose.

How choose between two books without reading both through? In brief, by glancing through before reading, by questioning once more. Sometimes this takes but a moment, as when a book is evidently too elaborate, or too

brief, or too old. Sometimes the choice is determined by the author's name, as when the cyclopedia calls him an authority, or when we know by previous experience that he is clear and simple. When there is no such guide, it is worth while to question the table of contents; and this practice is the more useful the more one has already learned, for thus he often finds that, though the book as a whole has little to his present purpose, some chapter is very much in point. By practice one learns to know what he wants and to find what he wants more and more readily, until he has acquired that important skill which we call command of books.

FURTHER EXERCISES IN RESEARCH

(*These exercises may be extended, abbreviated, or otherwise adapted to the class or the individual. They are meant, not to prescribe subjects, but to show kinds of subjects and method.*)

1. Report orally from your note-slips on your preliminary investigation for the theme now in hand, somewhat as follows: I consulted 1st, ———; 2dly, ———; 3dly, ———. The main differences among these books are ————. My particular theme within the common topic will be ————. On this I propose to read further ————. The profit of such reports is much enhanced by watching how others have approached the same task.

2. Look for *chivalry* in all the dictionaries and all the cyclopedias, so as to explain the kind of information on this topic to be found in each. Find a popular history of the Middle Ages containing a chapter on *chivalry* and make a note of the title of the book and the chapter number. Look for, and note similarly, a chapter or section on *chivalry* in a history of France. If you do not find it in a brief, popular history, look in a longer history; if you find it in both, note the differences in length and manner of treatment. Investigate two other references in the card catalogue of subjects under the head *chivalry*, and note one of two references in this catalogue to related topics, or to subtopics such as you might use in planning your essay. Find in the library, or mention from your previous reading, two stories

of chivalry. Write the title of each of these books on a separate card or slip and, underneath, a brief summary of the kind of information given by each. Such a catalogue on a single subject, though incomplete and imperfect, is of the same sort as the full and elaborate printed lists of books on certain subjects which are called bibliographies. These full, printed bibliographies are invaluable for long and extended research; but for limited investigation with a view to composition it is better to make one's own list of books actually used.

3. Report orally from note-slips how much information about *Denmark*, and of what kind, can be found: (1) in an atlas, (2) in a statistical almanac, (3) in a commercial geography, (4) in a small cyclopedia, (5) in a large cyclopedia, (6) (7) (8) in three other sources of your own choosing.

4. Starting with the vague, general notion expressed by the word *Indians*, find in the library what are the main lines for its investigation. Choosing the line that you like best, read along this far enough to limit your theme for an essay of not more than 500 words. After collecting notes, and before writing, draw up a report of how you began the investigation and how you went on, telling in order what books you consulted, and why.

Authority. — The fullest, latest, and most expert discussions in certain fields of common interest are often furnished by the bureaus of the federal government, such as the Department of Agriculture, the Forest Service, the Department of Commerce and Labor. Their publications are usually to be found in every public library; and, though they are often too minute and technical for ordinary use, they ought to be known as authorities. An *authority* is a source of information so trustworthy that its accuracy cannot be disputed. To judge between conflicting authorities is sometimes difficult even for minds mature and well trained; but to learn where to look for authority in matters of ordinary concern and argument is possible to any intelligent youth who will take pains, and becomes of great value as a mental habit.

Standard reference books are generally accepted as authority, and especially reference books limited to a particular field. Their authority is not, of course, their own; it is merely that of the books from which they draw; but, since the compilers are skilled in gathering and sifting information, since the summaries are frequently corrected by revision, and since most of us in many cases cannot go back to the original sources, the best books of reference may be trusted. Again, a book is often more readily accepted and usually more serviceable for composition than a magazine or newspaper, because it is probably more responsible and better digested. Expert as newspapers are in collecting information, they are so much concerned with telling facts promptly and attractively that they lose something in accuracy. In magazines, too, interest is often the main object. The difficulty is not that periodicals are intentionally inaccurate, but that they are so unintentionally from the necessity of haste and the occasional sacrifice of information to interest. Accurate information must always be the main concern of a student in collecting facts. Interest he will supply himself by his own way of adapting the subject to his own audience. Periodicals are written to tell us at once what is going on now. In current matters which concern us deeply, or which are in dispute, we compare two or three accounts, checking off one by the other. Excellent practice in discrimination such comparison is most surely; but it may be very difficult. Now the author of a book has presumably done this sifting for us. At least he has had the time; at least, we may expect him to have selected the most important facts and cast aside the trivial. A book, then, is more promising as a source of information. For the rest, we must measure it by its reputation and by comparison with other books, and in cases of dispute know what is the authority.

But not all books are superior to all periodicals. Some books are trash; some few periodicals are themselves authorities in special fields. Moreover, for certain subjects of current discussion the use of periodicals is necessary. What then? Compare and choose. Don't accept blindly anything printed. Use books as well as periodicals; for even current topics must be discussed with reference to our previous knowledge and ideas. Form a habit of going back, where there is any dispute, as near as possible to authority, and consequently learn where authority is to be looked for. Learn first to use books, and in every investigation begin with books.

For example, to argue the advisability of annexing Cuba, one must investigate periodicals. But to begin by reading magazine articles on Cuba indiscriminately will probably waste time. The first thing to consult is an atlas, then one of the briefer cyclopedias, then a statistical almanac. After getting one's bearings in this way from undisputed sources, one may choose from *Poole's Index to Periodical Literature* certain articles which seem promising by the reputation of the author and the periodical and by being sufficiently recent. But if he is to debate, he should not forget to look also for the report of some government official or commission.

Or does some one wish to decide for himself whether the United States should maintain the duty on wood pulp? He cannot even read a magazine article on the subject intelligently until he knows what wood pulp is, what the duty on it is, and why. These three pieces of fundamental information are to be found in books of reference. Which?

Should the Japanese children in San Francisco be segregated in a school for Orientals? The question is so recent that there are no special books on it. Frame some pertinent questions for preliminary investigation in reference books.

Group the following according to the kind of reference books in which most of the facts are to be found. Bring in notes on such of them, and in such way, as may be assigned (see above). As early as possible in the investigation limit the field.

Argentina.	Ptolemaic System.	Monastery.
Magna Charta.	Primary.	Cabinet.
Temple.	University.	Tariff.
Weather Bureau.	Venice.	Castle.
Alfalfa.	Panama Canal.	Filters.
Congo.	Monroe Doctrine.	
Forestry.	Cyclone.	Cotton.
Mirage.	Legion.	
Joan of Arc.	Louisiana Purchase.	
Cobalt.	Temple.	
Wheat.	Siberia.	

To compare and choose in a library, then, means to select what is important for one's own purpose, to take concise notes on cards from more than one book, to work from general summaries and guides to the particulars that are needed, to know where to begin and how to go from book to book. It means to discriminate more and more among sources of information, until one learns the meaning of accuracy and the value of authority. This is a long task; but, its importance in education once understood, it is neither hard nor dull. For it is the way in which any intelligent citizen may become a master of books.

3. GROUPING FACTS

The next step is to sort and group the notes under headings. Only so can they be used. A good deal of this sorting and grouping is done while one is collecting. For a wise investigator does not heap up notes miscellaneously; he pauses again and again to take his bearings (page 230); the material that he has already he groups by writing at the top of his cards trial headings. Thus he can see where he has much material and where he has little by bringing together the notes that are most closely related. Though these headings may need revison afterward in the light of further

knowledge, and though the notes under them may need to be subdivided, still the trial headings help him to see his way as he goes. But when at last the reading is finished, when the material seems sufficient for the purpose, it is better to write out all these headings on a large sheet, so as to look them over together, to make them more precise, to weed out repetitions, to close side-tracks, — in short, to make a clear chart of the whole. The object of such a chart or plan of the whole is to make all the main headings bear directly upon the single underlying idea that the exposition aims to explain or the argument to prove, and to make each sub-heading bear directly upon some main heading. It is a plan for analysis, a plan for the writer or speaker himself, a means to arrange each separate piece of information where it belongs. Its aim is not so much to determine the paragraphs in which the essay will finally be written, or the speech spoken, as to determine which are the main points, the larger ideas that support the whole object of the composition directly; and which are the subordinate points, the facts that support the object indirectly by supporting these main ideas. Therefore such an analysis has for its chief business to settle these main ideas. The paragraphs will be settled later. First comes the necessity of dividing the material by points. For we can hardly make a plan of presentation to others until we have first sorted out the material by a plan of analysis for ourselves. Before we determine how to speak, we must determine exactly what we know.

Fixing the Single Point in a Sentence. — Of course, this cannot be done at all until we have fixed the goal, the single object of the whole composition. For debate this is always settled in advance in a single sentence, or proposition. *Licenses for Newsboys* — no one can debate that; it is too vague. *Licenses from the Board of Aldermen should be re-*

quired of all newsboys — at once we know from this complete and definite statement exactly what is to be proved. *Municipal Ownership of Gas Works* — what of it? *Our city should own and operate its gas works* — at once the object is clear. Argument cannot come to anything until its object is fixed in a complete sentence, a definite proposition. If the task is, not to prove something, but merely to explain, the whole essay need not always be held to a single proposition; but it still needs to be clearly limited. *Chivalry* is too vague for a guide. One might read and write on that for weeks without arriving at any result definite enough to be comprehended as a whole; and, until it is comprehended as a whole, no subject can be brought to bear. *The Training of a Medieval Boy in Chivalry, Two Lessons of Chivalry for Our Times,* — either of these is such a limitation of the subject as should be fixed in advance, or settled after a little preliminary reading. And even for exposition it is often possible to fix the object in a sentence. *Chivalry taught a medieval boy honor and courtesy* — though that needs no proof, merely explanation, still the putting of it into a sentence makes the whole task easier. For argument always, then, and for exposition usually, fix the object of the whole in a single sentence. No one can go far in any composition of facts without knowing where he is to come out. The first question of analysis is, What is your goal?

Frame propositions for debates on the following:

1. Vivisection.
2. Suburbs or City Flat?
3. Military Drill in Schools.
4. Immigration.
5. Prohibition.

Brief, or Plan for Analysis of Argument. — Suppose, now, the goal of an argument fixed in a proposition. We will

begin with argument because it is easier to analyze, and because the plan for analysis of argument can be adapted with slight change to exposition also. The simplest plan for analysis of argument is: (1) to write at the head of a large sheet the proposition to be proved; (2) to write underneath, numbering them A, B, C, etc., with spaces between, what seem to be the largest reasons for the proposition, those main reasons that include minor reasons within themselves and support the proposition directly; (3) to write underneath each of these, numbering them 1, 2, 3, etc., in the blank spaces, the reasons for this larger reason; (4) to write underneath 1, or 2, or 3, numbering them a, b, c, etc., the facts that in turn go to prove this. This sort of plan is often called a *brief*. It shows at a glance both the whole line of argument and the bearing of each part, even of each separate fact. It shows which are the main arguments, which are the minor ones. It shows how every bit of the material bears, whether as a main point supporting the proposition directly, or as a minor point supporting one of these main points. It is a complete chart or guide to the material. After it has been thought out and revised, it will furnish a complete index to the notes; for these can easily be numbered and grouped according to the plan.

SPECIMEN BRIEF

Proposition

Licenses from the Board of Aldermen should be required of all newsboys in this city.

BRIEF FOR THE AFFIRMATIVE

A. *Some measure of restriction is demanded.*

1. Forty per cent of our newsboys are under twelve.

a. This is the estimate of the special committee of the Board of Aldermen.

2. Such work at their age stunts their growth.

3. It also hurts their schooling.
   a. Late hours unfit them for study.
4. Worst of all, it hurts their morals.
   a. They are thrown on the street among evil influences.

B. *Restriction by parents is insufficient.*

1. Some boys are put to this work by their parents.
2. Many parents see no harm in it.
   a. Many are too ignorant, or indifferent.
   b. Many are immigrants, unaccustomed to our American standard of living.
3. In general, newsboys belong to a class unprotected by good home influences.

C. *Restriction by the State is in line with our wisest legislation.*

1. It is in line with other restrictions on child labor.
   a. Factories are forbidden by law to employ children under a certain age.
   b. It supports the law of compulsory schooling.

D. *The argument that the measure would work hardship is insufficient.*

1. No fee is proposed for the license.
2. Only those would be prohibited who would suffer more in the end from selling papers.
3. The few possible cases of actual hardship could be met otherwise by the city.
4. The main consideration must be the good to the whole community resulting from the protection of boys now unprotected.
   a. These boys are to be citizens.
   b. Our future depends on the health and education of our citizens.

E. *The particular restriction proposed is best.*

1. Simply to pass a law setting an age limit would be insufficient.
   a. It could be enforced only with great difficulty.
      (1) Even in factories, where the workers are all together, the federal law is sometimes evaded.

2. Licensing gives the opportunity to judge each case on its merits, and precludes unnecessary hardship.

3. The Board of Aldermen is the proper municipal body for this work.

a. It deals with licenses in general.

b. It can handle this additional work with the least possible expense to taxpayers.

The object of this system of analysis is to bring every bit of material into some definite bearing. It makes us ask concerning every note, Just what does that prove? To this end, every part must be expressed in a sentence. Only thus can its bearing be determined. If some fact will not fit into the system, it is in the wrong place, or its bearing is not clearly understood, or it has no bearing at all and should therefore be omitted. Each detail of the argument (*a*, *b*, or *c*) must read as a reason for the larger point (1, 2, or 3) under which it stands, as if it were preceded by the conjunction *for*. Each larger point in turn (1, 2, or 3) must read as a reason for the still larger point (*A*, *B*, or *C*) under which it stands. Each largest point (*A*, *B*, or *C*) must read as a direct reason for the proposition. Or, to put it the other way, *A*, *B*, *C*, etc., are reasons for the proposition; 1, 2, 3, etc., are reasons for *A* or *B* or *C*, etc.; *a*, *b*, *c*, etc., are reasons for 1 or 2 or 3, etc. When successive arguments are designated by the same type, as 1 and 2, they are understood to be co-ordinate, as if they were connected by the conjunction *and;* when successive arguments are designated by difference of type, as 1 and *a*, the second is understood to be subordinate to the first, as if they were connected by the conjunction *for*. This distinction is marked still more clearly, as in the plan above, by keeping co-ordinate arguments in the same column and setting subordinate arguments a little to the right. In a word, the object of this system is to classify the notes.

Though at first the system may seem complicated, it is never in fact more complicated than the material to which it is applied. A long investigation of a subject in many aspects might, indeed, require not only *A*'s, 1's, and *a*'s, but all the other types in the font. But we are not supposing anything so extraordinary; and in ordinary arguments the plan may be applied quite simply. In fact, it is of constant use in arguments that require no research at all.

For, not Therefore. — Still, a few cautions will save trouble. First, this system of analysis excludes the word *therefore.* It would, indeed, be just as logical to turn the system upside down, thus:

a. Factories are forbidden by law to employ children under a certain age.

b. Such licenses would support the law of compulsory schooling. *Therefore*

1. The proposed licenses are in line with other restrictions on child labor. *Therefore*

C. They are in line with our wisest social legislation. *Therefore*

(Proposition) Licenses from the Board of Aldermen should be required of all newsboys.

And in delivering this argument one might follow that order (see page 238). But, to give such prominence to the main points as will make them catch the eye, we have started the other way about; and, having started that way, we must not change; we must keep one way throughout. Otherwise the plan will break down. The conjunction implied must always be *for.* When you feel like using *therefore,* simply reverse the order. This applies, of course, simply to the brief, not at all to the order of sentences in a spoken paragraph.

How to Bring Opposing Arguments into the Brief. — Secondly, this system includes, not only the positive arguments

on one's own side, but also the answers to the arguments of opponents. It is all made from one point of view, for no one can argue on both sides at once; but it takes account of the other point of view by bringing in opposing arguments to answer them. This is called *rebuttal.* In the plan above, the main point *D*, and the subordinate point 1 under *E*, are rebuttals; for rebuttal may come in either as a main point or as a subordinate point. In either case it comes into the plan always in this one way:

E. The argument (or assertion) that ..... (*Here state the opposing argument*) is insufficient (or not supported by the facts, or unwarranted. (*Here sum up in a word or phrase the way in which you meet the opposing argument.*)

1. *Here state a fact or reason in support of your objection.*
2. *Here state a fact or reason in support of your objection;* etc.

Strict adherence to this form makes possible the bringing in of any argument whatsoever for the other side without upsetting the plan as a plan for one's own side. It has the further advantage of showing just how an opposing argument, as well as a positive argument of one's own, bears on the whole debate. Best of all, it sets up the other side only to knock it down. It forces one to answer. It forces him to consider just where and how any attack should be met. No one can argue well without considering the other side; neither can any one argue well without staying on his own side while he meets the other side squarely. For the way to rebut is so to turn the arguments of an adversary as to strengthen one's own case.

Division Under a Few Main Heads. — Finally, the very object of a brief being to bring out the main points, these main points should be few. A plan consisting of ten main points is a plan not carefully thought out. Some of these ten points thus set down as co-ordinate must in fact be

subordinate to the others; for any ordinary argument can be grouped under four or five cardinal points, and many a good argument has had only two or three. All the others group themselves under these. A man who has the proverbial twenty reasons for a proposition has some larger and some smaller; and the smaller ones, the details, should be grouped under the larger. Indeed, the chief service of this sort of plan-making is to develop a habit of looking, in any question, for the main lines, the large considerations, the great points, — in a word, to teach grouping. People who can thus group readily are said to see through a question; and no one is further from seeing through a question than the man who has merely accumulated a mass of facts without classification, who has no better idea of discussion than merely to rehearse one fact after another. He is like the man in the proverb who could not see the forest for the trees. He is bewildered by his own knowledge because his knowledge is disorderly. Apply the brief system so as to group your material finally under a few main sentences which you feel to be necessary and vital.

Do not be discouraged if you cannot settle these main headings at first. They require thought. Often the subordinate headings are seen first. Often eight, or even ten, headings will serve well enough for a while, until the better grouping comes with thought. But stop to think. Take your bearings after you have read a little; take them again before you read each new book. Make some sort of classification as you go along. Otherwise you will probably waste time (see page 230) and certainly increase the difficulty of planning at the end. Repeatedly question, not only the book for facts, but yourself as to how you expect to bring them to bear. Instead of hurrying to accumulate, let a plan grow in your mind by successive revisions.

Exercises in Brief-Drawing

Put into the form of a brief your reasons for preferring a certain town, school, business, college, or profession. Bring in at least one point of rebuttal: *i.e.*, answer at least one main objection, as well as any minor ones that apply to your supporting arguments.

Put into the form of a brief the arguments probably used by Columbus to secure the help of the court of Spain; the arguments of Franklin before the Philadelphia convention in 1776 ("We must hang together or we shall hang separately").

Put into the form of a brief your reasons for (or against) one of the following:

1. Ancient warfare made soldiers braver than modern warfare does.
2. Attempts to reach the North Pole have proved themselves worth while.
3. Brutus was right in joining the conspiracy to kill Caesar.
4. Shylock was wronged.
5. The government of England is more truly representative of the wishes of the people than the government of the United States.
6. Savings banks should be operated in connection with the post-office.
7. Business is a school of insincerity.

Specimen Briefs

The following briefs, while they exemplify more fully the method of brief-drawing, may serve also as preliminary outlines for debate. Though the subjects demand investigation of facts, these briefs will save time enough to make class debates possible earlier and more frequently. Adaptation should be freely made by omission, insertion, or rearrangement; and each speech will require a new plan by paragraphs (page 238).

PROPOSITION

Cooper's Indians are true to life.

STATEMENT (see pages 255, 256, and 265)

The American Indians represented in Cooper's novels are types of several tribes in the successive periods from the time of the French wars to the time when the westward migration had passed the Mississippi. Indians of later periods are without the scope of this discussion; and the Indians of each novel are to be judged by their faithfulness to the period and the tribes treated. The novels in question are the *Leatherstocking Tales.*

True to life does not exclude minor inaccuracies, provided that these do not distort the general impression. By *true to life* we mean like the Indians of those times in all essentials. Thus we may call Shakespeare's Juliet true to life, in spite of minor inaccuracies of detail, provided that Juliet is essentially like Italian girls of that time.

BRIEF FOR THE AFFIRMATIVE

A. *Cooper's distinctions of the traits of different tribes are generally supported by history.*

1. It is unhistorical to talk of Indians in general as if they were, or had been, all alike.

a. In fact, there were marked tribal differences.

(1) (Give instances.)

2. The Delawares, to whom Cooper assigns the nobler Indian traits, were in fact superior.

a. Under the Moravian missionaries they reached a high degree of civilization before the Revolution.

(1) They followed agriculture regularly.

(2) Their religion withstood the severest persecution.

3. The Hurons, or Iroquois, of Cooper's novels are essentially like the actual Hurons of history.

a. These were the tribes whose ferocity and stealth made the name of Indian execrated.

(1) They tortured the Jesuit missionaries in Canada.

(2) etc., etc.

B. *The representation of certain Indians as having noble traits is warranted by history.*

1. The common ignoring of such traits among the Indians is no proof of their absence.

a. Many writers have been prejudiced by experiences with later Indians degraded by contact with civilization.

(1) It is prejudice to assert that Uncas is made too noble because he is not like the blanket Indians of our reservations.

2. Indian fidelity is well attested.

a. (Give instances from history.)

3, 4, 5, etc. (Establish other noble qualities; *e.g.*, fortitude, generosity, eloquence.)

6. The proverbial Indian treachery is insufficient to prove the contrary.

a. Treachery must not be confused with cunning

(1) Cunning has not in other races precluded noble qualities.

(*a*) (Give instances.)

(2) Cunning is demanded by warfare in general, and especially by the necessities of Indian warfare.

b. Cooper is warranted by history in making treachery a vice, not of all Indians, but of certain individuals and tribes.

c. Indian treachery arose in many cases from extreme provocation.

7. The assertion that Indians as a race are incapable of much religious development is insufficient to prove the contrary.

a. Some Indians have developed religiously.

b. The failure of the race to develop religiously as a race is not always, nor altogether, to their discredit.

(1) Missionary efforts have often been misdirected.

(2) Indians have had too much reason to distrust all agents of the white man.

C. *The assertion that Cooper's Indians are stage Indians is not in point.*

1. It is putting the cart before the horse.

a. Whatever likeness exists between Cooper's Indians and those seen in popular melodrama is due to imitation of Cooper.

2. We are to judge, not imitations of Cooper, but Cooper himself.

BRIEF FOR THE NEGATIVE

A. *Cooper's Indians are superior morally to the Indians of history.*

1. Cooper shows little of the characteristic Indian defects.

a. The most characteristic Indian vice is intemperance.

b. The Indians' treatment of their women at once marks their moral inferiority.

c. Indian treachery was more general than we should suppose from reading Cooper.

(1) (Give testimony of explorers and soldiers.)

2. Indian bravery has very little moral quality.

a. They always preferred ambush, surprise, and outnumbering.

b. Their fortitude was that of animals at bay.

3. Cooper's bad Indians are not enough to prove the contrary.

a. The general impression left by his books is that the Indians of those times were higher morally than in fact they were.

4. Missionary efforts among Indians of Cooper's time were generally fruitless.

a. Conversions were superficial, and Indian Christianity mainly nominal.

B. *Cooper's Indians are superior mentally to the Indians of history.*

1. The most characteristic mental trait of the actual Indians of those times was savage childishness.

a. They could always be swayed by a little tinsel and glitter.

(1) They gave land for beads.

b. Their so-called dignity was mere lack of expression.

2. The actual Indian has never shown much foresight.

a. His cunning is of a low order.

(1) He has been repeatedly and easily deceived.

b. He has never shown himself capable of large plans.

3. So-called Indian oratory is no proof of the contrary.

a. Indian speeches are remarkable principally for bombast.

4. Modern progress of Indians in education is no proof of the contrary.

a. It was late and slow.

(1) Very few full-blood Indians have advanced far even to-day.

(2) The tendency to relapse to nomadic life has reappeared again and again.

b. The Indians of the time of Cooper's novels had not even begun this progress.

C. *Cooper constantly casts over Indian life a false glamour of romance.*

1. Indian life in reality was narrow, mean, and sordid.

a. It was a hand-to-mouth existence.

(1) It made no provision for the future.

(2) It was subject to famine and sickness.

b. It was conspicuously lacking in that noble freedom and security which are so attractive in Cooper's novels.

(1) Indian life was not the life of boys on a camping trip.

2. The justification of Cooper's representations as making his books more interesting is not in point.

a. This argument begs the question.

(1) The question is not why the books are not true to life, but whether they are true or not.

(N. B. *This brief is merely an outline of main considerations. Actual discussion of this subject requires that these should be supported by an abundance of details, on the one hand from Cooper's novels, on the other from recognized authorities on Indian life and character.*)

PROPOSITION

The United States should have a large navy.

STATEMENT

The proposition presupposes that our navy now is not large: *i.e.*, it contemplates a change of policy looking toward the making

of our navy approximately equal in numbers to that of any nation which is recognized as having, or planning to have, a large navy. It deals, not directly with the efficiency of our navy, but rather with its size.

BRIEF FOR THE AFFIRMATIVE

A. *The objection on the ground of expense is insufficient.*

1. A large navy would be our cheapest defense in the end.

a. We must otherwise greatly increase our standing army.

b. A large standing army is more costly than a large navy.

c. Really adequate coast defenses, if we concede the possibility of making coast defenses adequate, would cost no less than a large navy.

d. The cost of a large navy should be reckoned as insurance.

(1) The damage that might be inflicted by a hostile fleet would be far more costly than the largest of navies.

2. The country is well able to bear the expense of a large navy.

B. *A large navy is demanded for the protection of our own coasts.*

1. Our coast-line is ..... miles.

2. We are open to attack from either the east or the west.

3. Our largest cities are on our coasts or navigable waterways.

4. Coast defenses are inadequate against modern war vessels.

5. The Panama Canal will not meet this need.

a. The canal itself will need protection in time of war.

C. *A large navy is demanded by our interests abroad.*

1. The growth of our foreign interests has far outstripped that of our navy.

2. The old arguments against a large navy no longer hold good.

a. We are no longer an isolated power.

(1) Our foreign possessions have brought us into world politics.

b. Our foreign commerce is enormous and increasing.

3. Our distant possessions need protection.

a. (Show that Hawaii needs protection.)

b. (Show that the Philippines need protection.)

4. The situation in the East may at any time become dangerous to us.

a. The partition of China may precipitate a world war.

b. A war with Japan must be reckoned with.

(1) Japan is very formidable, and is increasing in strength.

(2) Japan is our commercial rival, especially in the trade with the East.

(3) Japan has already clashed with us.

(*a*) The dispute over Japanese children in the San Francisco public schools was no slight matter.

(4) Japan is extremely proud and sensitive.

5. We need a large navy for the maintenance of the Monroe Doctrine.

a. We must maintain this for our own interests.

b. We must maintain this for the interests of the South American states.

c. We cannot maintain it without a large navy.

(1) It is not a recognized part of international law.

(2) The interests of other nations in South America are in some cases larger than ours.

(*a*) In general, European nations have more commerce with South America than we.

(*b*) In particular, Germany has large interests in Brazil, not only through commerce, but through thousands of German colonists there.

(3) The blockade of the ports of Venezuela by foreign warships is a case in point.

D. *The argument from the improbability of war is insufficient.*

1. A large navy is the best safeguard of peace.

2. General international arbitration is still remote.

a. The Hague Tribunal has no power to enforce its decisions.

3. Japan and Russia recently fought a terrible war.

4. We ourselves recently fought with Spain.
5. War with Japan is by no means improbable.
   a. (See above.)

BRIEF FOR THE NEGATIVE

A. *A large navy is contrary to our historic policy.*

1. We have never maintained a war footing.

2. The argument that our historic policy is antiquated in view of our increased foreign interests is unsound.

a. We have entered and maintained these foreign interests without protest from foreign nations.

b. It has always been, and is now, an advantage to us in foreign relations that we are known to maintain a peace footing as distinct from the war footing of other nations.

c. We still have no "entangling alliances."

d. Our foreign interests create no probability of war.

(1) There is no evidence that any other power desires the Philippines.

(2) We are not menaced by the partition of China.

(*a*) This is made yearly less probable by the growing strength of China.

(*b*) Our only interest in China is in assisting to keep the "open door."

3. The argument that the policy of a large navy is already justified by the recent increase of our navy is unsound.

a. Our present navy bears about the same proportion to the large navies of other powers and to our total coast line and territory as before.

b. The negative may admit an increase of our navy proportional to the increase of our coast line and territory.

(1) Such increase would not make our navy large, as navies go.

B. *Competition in number of ships with other powers would be either futile or burdensome.*

1. Unless we built ship for ship, like Japan, we should be little better off.

a. We must choose between a peace footing and a war footing.

2. To build ship for ship involves great increase of taxation.

a. Japan is ground down by taxes.

(1) Taxes for military establishment keep down the standard of living in Japan.

b. In 1907 the British navy cost more than half as much again as ours.

c. The ship-for-ship policy opens the way for extravagance with public money.

3. The argument that a large navy promotes peace is insufficient.

a. We may better seek peace by keeping a peace basis.

(1) We have followed this policy successfully through all our history.

(2) The Roman proverb, "In time of peace prepare for war," does not apply.

(*a*) In those warlike times and that warlike nation, peace meant merely the interval between wars.

b. A large navy fosters a warlike spirit.

C. *A large navy is not warranted by danger of war.*

1. The tendency of our time is increasingly toward world peace.

a. This is strikingly shown by the Hague Tribunal.

(1) The argument that the Hague Tribunal lacks power is insufficient.

(*a*) It has great and increasing influence.

(*b*) It has made substantial progress in decreasing readiness to resort to war.

b. Arbitration treaties are more and more common.

2. The affirmative cannot show definite probability of a war with any foreign power.

a. War with Japan was never probable.

(1) The war talk was confined to sensational newspapers in both countries.

(2) The idea was repudiated by the statesmen of both countries.

b. War with Japan is highly improbable.

(1) Japan would have nothing to gain and everything to lose.

(2) Japan would hardly dare to send a fleet to our Pacific coast.

(*a*) She has no coaling stations on this side of the Pacific.

3. The maintenance of the Monroe Doctrine does not demand a large navy.

a. The doctrine is already respected and accepted.

(1) It is generally recognized as best for international interests.

D. *A large navy can be built and maintained only at the sacrifice of more important interests.*

1. The most important general interest of our country is the standard of living, and this is directly affected by taxation.

2. Without large increase in taxation a large navy could not be built except by hampering the development of our internal resources.

a. E.g., the federal government has now in hand large projects of irrigation.

3. Even our foreign relations can be served better without a large navy.

a. There is great need of larger appropriations for our consular and diplomatic service.

Other outline briefs may be adapted from Ringwalt's *Briefs on Public Questions* (Longmans, Green, and Co.).

Adaptation of the Brief to Analysis of Exposition. — Every course of argument consists of two processes: (1) statement of facts, or explanation; (2) drawing conclusions from facts, or inference. The former is exposition; the latter, argument proper. In the former we are telling what the facts are, and grouping them only to make clearer what every one admits concerning them; in the latter we are grouping the facts to show what we believe, and wish others to believe,

that they prove. By this is not meant that every argument must begin with exposition, nor that exposition and argument are entirely distinct. Exposition may, indeed, be used as a separate and introductory stage before argument proper begins; and many disputes are clarified by a preliminary agreement as to what the undisputed facts are and what the words mean in which they are discussed. But, in general, statement of facts and inference from facts, exposition and argument, are constantly intermingled. As we find facts, we can hardly help drawing conclusions from them; as we argue, we must often stop to explain. Nor should we try to be always either purely expository or purely argumentative. This would unduly hamper the natural impulses of thought and speech. But we should clearly distinguish. We should know when we, or our opponents, are stating facts; when we or they are drawing conclusions. Otherwise we cannot analyze a course of argument or discern how to meet it. We must not let pass, in reading or debate, as mere statement of fact what conceals an inference that may be disputed. Statement and proof may be mingled; but they must not be confused. What is put forward as mere statement of facts sometimes implies certain inferences that ought to be challenged. Every one who wishes to gain power in argument must accustom himself to distinguish between the two. He must neither ignore, nor let others ignore, in debate this fundamental distinction. He must learn to estimate facts as facts, according to the authority upon which they are asserted; inferences as inferences, according to the logic with which they are inferred. (For examples of pure exposition, see the preliminary *statements* at pages 247 and 250; for tests of the logic of inference, pages 267–272.

This distinction between exposition and argument proper affects the use, in one or the other, of the brief, or plan of

analysis outlined above. When this plan is used merely to group facts for exposition, it does not require that every point should go to prove the point next above it. A supporting point in such a plan for exposition may be merely one part or aspect of its main point; or it may be merely an illustration, or even an exception. The plan need not even be cast throughout in sentences. The plan of this chapter, for instance, in the table of contents, though it could readily be cast in sentences throughout, would gain nothing thereby in clearness; for I am not trying to prove anything, only to explain. But when the brief system is applied to argument, then only one relation is admissible. Every fact must go to prove the inference under which it is grouped; every inference in turn must go to prove the larger inference next above it. In every case, the relation of larger part to smaller is the single relation expressed by the conjunction *for*, until we come down to the facts. These are at the bottom of all. We must be sure that they are facts; else the superstructure of inference will fall. The very form of the plan, then, may show the difference between stating and proving.

In the following brief of a part of Burke's speech on *Conciliation with America* notice this difference between the more expository parts *A* and *C*, and the more strictly argumentative parts *B* and *D*. In the former, clearness is increased by expressing the supporting parts as concisely as possible in phrases; in the latter, the bearing of fact on argument, and of argument on larger argument, needs to be shown exactly and fully by summing up each part in a sentence. When the whole composition is expository, the brief may be cast largely in phrases, like the expository parts *A* and *C* below; but where the bearing would be in the least doubtful, the brief should resort to sentences even in exposition.

BURKE'S SPEECH ON CONCILIATION WITH AMERICA (1775)

Proposition

Great Britain should concede to the demands of her American colonies for representation.

A. *Conciliation is warranted by the importance of the colonies,*
   1. in population.
      a. two millions.
   2. in commerce.
      a. now almost equal to the total commerce of Great Britain seventy years ago.
      b. in Pennsylvania increased fifty-fold in the same period.
   3. in agriculture.
   4. in fisheries.

B. *Force will not answer.*
   1. It is temporary.
   2. It is uncertain.
   3. It impairs its own object.
   4. It is contrary to experience.

C. *Conciliation is demanded by an American spirit of liberty rooted in*
   1. English descent.
   2. provincial assemblies.
   3. dissent in the northern colonies.
   4. slave-owning in the southern colonies.
   5. fondness for legal studies.
   6. remoteness.

D. *Conciliation is the only feasible plan.*
   1. Only three courses are open:
      a. to remove the causes of the American spirit of liberty.
      b. to prosecute it as criminal.
      c. to comply with it as necessary.
   2. To remove the causes is impossible.
      a. To stop grants of land would be idle.

(1) There is plenty of land already granted.
(2) The people would occupy without grants.
b. We cannot alter their descent.
c. To check their commerce would be preposterous.
(1) We should thereby harm ourselves.
d. To repress their religion is impracticable.
(1) The only means to this end are execrable.
(2) Such means would also be insufficient.
e. To enfranchise the Southern slaves would not serve our turn.
(1) The slaves might refuse.
(2) Their masters might arm them.
f. We cannot pump the ocean dry.
3. To prosecute the colonies as criminal is impracticable.
a. We cannot indict a whole people.
b. It would subvert the very idea of our Empire.
c. We should have to be both prosecutor and judge.
d. It is inconsistent with our procedure toward Massachusetts.
f. Our penal laws against the colonies have failed.
E. etc. (to be carried out by the student).

Draw up a brief for a speech or essay on *The Ideal Public School Building.* The theme being mainly expository, most of the divisions may be expressed in words or phrases; *e.g.*:

D. *Ventilation.*
1. natural.
a. rooms not crowded.
b. large windows.
2. artificial.
a. etc.

But use sentences wherever you argue a disputed point, and wherever else the bearing might not otherwise be quite clear; *e.g.*:

F. *Beauty.*
1. The objection that beauty is not necessary is insufficient.
a. American public schools are not confined strictly to necessaries.

(1) Some studies have little practical use.

(2) Playgrounds are not strictly necessary.

b. Beauty in the school building is of benefit to the whole community.

(1) Most of our citizens are educated in public schools.

(2) Daily association with meanness and ugliness narrows the mind; with things of beauty, expands the mind.

(3) The benefit is greatest to the poorer children.

(*a*) These see little beauty at home.

(4) School buildings ought to be made beautiful on the same principle by which public parks and monuments are made beautiful.

2. Beauty of architecture is entirely consistent with utility.

a. etc.

3. (expository) Suggestions for beauty of decoration.

a. pictures.

b. etc.

CHAPTER VII

CLEARNESS IN BRINGING BOOKS TO BEAR: PRESENTATION OF READING IN ARGUMENT AND EXPOSITION

For themes in connection with the first part of this chapter, see the head note to Chapter vi. Themes in connection with §3, and the latter part of §2, should be expositions as prescribed in the text.

1. THE ORAL PRESENTATION OF FACTS

Brief and Paragraph Plan. — The kind of plan that we have been considering, the index plan or brief, is a plan of analysis. Its purpose is to classify the results of study for reference, not to arrange them in the best order for presentation. This latter purpose it rarely serves well. Sometimes such a plan of analysis is used without any intention of speaking or writing, merely for study. Students use it, for instance, to classify their notes of reading in history. More often it is used in preparing to speak or write; but in that case it is only the second stage of preparation, not the final stage. The first stage is to take notes; the second stage is to classify notes; the final stage is to make a plan, not merely for classification, but for effective presentation; and this last is a plan by paragraphs. No one can argue effectively by merely speaking off, or writing off, his brief as it stands. To rehearse a brief, merely putting in connectives, is to be formal and dull. The brief tells a debater just how a certain fact or argument comes in. He knows where it is among his notes. He can put his finger

on it. But the brief does not always tell him at what point in the course of his speech he can use that fact most effectively; it does not determine the order of his paragraphs. The brief, for instance, always puts the main conclusion first, the supporting reasons afterwards; but often, for effective speaking or writing, the better order would be just the reverse; often we gain by leading up to a conclusion rather than by announcing it before we prove it. Again, the brief takes no account of iteration and of bringing home at the close. Nor does the brief tell always how to proportion the space. One of the subordinate points in the brief — subordinate in the sense of proving a point indirectly — may deserve more time than a main point. The main points, of course, are the main things to bring out; but, since they depend on the reasons written under them in the brief, it sometimes takes longer to establish these supporting reasons than to draw the conclusion. Finally, the brief is often too elaborate to speak from. A speech needs a fairly simple plan in order to be understood. All this means, not that the brief system is defective, but that it is not meant to speak or write from. It is adapted rather to studying a subject than to presenting. No single plan can thoroughly well serve both these purposes when the reading required is at all extensive. Therefore it is better, after making a brief, to make also a paragraph plan. The brief has settled the classification; the paragraph plan will settle the order of presentation.

Nor is the making of two plans a waste of time. Really it is economical to do these two things separately instead of jumbling them together. And the two plans will not differ entirely. The order of main points will probably be the same in both; it is only the supporting points that are likely to need rearrangement. But the paragraphs should be planned without reference to the numbers of the brief.

A with all its sub-headings may, perhaps, go well into one paragraph, while 1 under *B*, perhaps, needs a paragraph to itself, or even *b* under 2 under *B*. In planning paragraphs we are planning stages by which to lead our hearers along steadily. We are thinking solely of the coherence of the whole and of the amplification needed by a given part. By disregarding the divisions of the brief, which were made for another purpose, we set ourselves free to think solely of effective order. First, plan a brief to classify the notes; then plan the paragraphs by which to carry on the speech.

For convenience, the chapter on the paragraph (Part I., Chapter iv) is summarized as follows:

1. In planning an extended composition for coherence divide the subject into paragraphs. A paragraph is a certain part of a subject, set off in the plan to be discussed by itself. The whole should be divided into paragraphs before any part is written or spoken.

2. Then arrange the paragraphs in such order as will help an easy following from each to the next. A paragraph is a distinct part of a composition planned for that place where it will best help along the whole. Hence its subject must be expressed in the plan of presentation as a sentence. The subject-sentence is commonly put also at the beginning of the written or spoken paragraph, and repeated in some form at the end for emphasis. Thus, for clearness, a paragraph may begin and end with its subject.

After the whole is thus planned by subject-sentences arranged in order, each paragraph is developed, by instances, comparison and contrast, illustration, and iteration (and, in argument, by proofs), in the same way as a separate short composition. Careful emphasis in each paragraph also serves directly the coherence of the whole by making easier the linking of paragraph to paragraph. This linking is of especial importance in oral address, and most important in oral argument. In argument, therefore, take pains to emphasize the point of each paragraph at the end;

and begin the next paragraph by referring briefly to this preceding point in such a way as to connect it with the new point.

Compare the following plan by paragraphs with the brief of the same subject at page 240.

Licenses from the Board of Aldermen should be required of all newsboys in this city.

I. Many of our newsboys are too young to work on the streets without harm to health and education.

II. The harm to their morals still more emphatically urges some restriction upon this form of child labor.

III. The newsboys' parents are generally too poor or too ignorant to protect them.

IV. Therefore the State must step in, just as it does in the case of child labor in factories.

V. Without this further restriction, the wise law of compulsory schooling is in many cases of no avail.

VI. The risk of hardship to individuals is slight.

VII. The ordinance proposed is wiser than a general law setting an age limit.

VIII. The additional burden of taxation is nothing compared to the gain of the boys.

IX. The strongest consideration is that unless we save these boys now, we shall endanger our whole community in the future.

Make a similar plan by paragraphs for one of the subjects of the specimen briefs in the preceding chapter.[1] Such a written plan by paragraphs will be required as a preliminary to each theme. The progress of thought from paragraph to paragraph should be shown by the conjunctions or repeated words that connect the subject-sentences in the plan. Thus the following paragraph plan of the close of Macaulay's Essay on *History* gives not only the point of each paragraph, but the connected progress of the whole sequence of thought. Similar digests of other essays, or of expository or argumentative (not narrative or descriptive) chapters in books, may be assigned for additional practice in review of the paragraph.

[1] For other models, see Part I., pages 165–180.

MACAULAY: THE IDEAL HISTORIAN

1. The immense popularity of biographies shows that an historian also might convey his information with more interest.

2. Interesting details seem to be regarded by historians as beneath the dignity of their subject.

3. Yet the importance of any detail is measured only by its significance.

4. Clarendon's history, for instance, would be, not only more interesting, but more accurate, if it had more personal details.

5. And, on the other hand, many events recorded by historians as important do not indicate the progress of society.

6. Indeed, the method of historians seems sometimes like that of the gnat who judged the elephant by his hide.

7. And the fallacy of such inferences in histories is plain from examples.

8. Just estimates from history, like just estimates from travel, cannot be made from the surface.

9. Therefore the historian should give to events prominence in proportion as they reveal the condition of society.

10. The ideal historian would add to battles and changes of ministry the materials now used exclusively by the novelist.

11. He would picture society from the highest to the lowest.

12. Thus his instruction would be at once more vivid and more practical.

13. Though such an historian would be a prodigy, it is worth while to insist on the ideal.

Statement and Proof. — We have seen (page 255) that every course of argument consists of two processes: (1) statement of facts, or exposition; and (2) inference from facts, or argument proper. Though these two processes are naturally intermingled, they must be distinguished. Moreover, statement of a set of facts without argument, statement confined strictly to exposition, is sometimes of distinct value to both speaker and hearer. There are cases in which we like to have before us whatever is admitted by both sides to be

fact, before we consider how each side uses these facts in argument. There are cases in which it is an advantage to prepare the way for our arguments by preliminary exposition. And even where this is unnecessary as a distinct part of the presentation, it is often profitable to the speaker himself as an exercise in discrimination. The ability to discriminate between statement and proof, between what is admitted and what must be argued, is directly cultivated by practice in writing such a statement of facts as will be admitted to be free from bias. Such practice, by clearing the ground, helps a debater to see the main issues. By putting aside what he may take for granted, he comes more squarely face to face with what he must establish and what he must overthrow.

As part of preparation for a debate on the justifiability of our war with Mexico, draw up a purely expository summary of important events before the formal declaration of hosilities. Include no event that is not accepted as a fact by two standard histories. Arrange this summary in the order of time. Mention two points on which authorities differ as to facts, or on which the facts are not surely known; and indicate as to each of these points which authority you decide to follow. Now analyze this material in a brief, without grouping in such a way as to argue.

In addition to the subjects suggested in the previous chapter, the following may be used for practice in preliminary statement of facts with a view to clearing the ground by making plain the main issue or issues.

1. General Gates should have been, as he was, put in supreme command of the American forces before the battle of Saratoga.
2. Washington should have pardoned Major André.
3. The execution of Mary Queen of Scots was justifiable.
4. High-school secret societies should be abolished.
5. The Fifteenth Amendment to the Constitution has been justified.
6. The United States Post Office should materially increase the weight-limit for merchandise, and decrease the rate.

The Three Main Ways of Arguing. — To show that elections to the United States Senate should be by direct popular vote, it may be argued:

1. from general principle, that our government is based on the idea of popular representation;

2. from facts, that the present indirect method of election keeps senators from being directly amenable to the will of the people of their states;

3. by comparison, that the British House of Lords shows the danger of a privileged body able to obstruct legislation demanded by a large majority of the people.

These are three fundamental ways of arguing. The first, arguing from general principles, is called *deduction;* the second, arguing from the facts under investigation, is called *induction;* the third, arguing from a parallel case outside, is called *analogy.* To apply these three ways on the other side of the same question, it may be argued:

1. by deduction from general principles, that the underlying ideas of our Constitution with regard to representation are (*a*) to represent the states as states, not merely the people as a whole, and (*b*) to maintain a system of checks and balances;

2. by induction from the facts under investigation, that the Senate has not shown itself less amenable than the House to the will of a majority of the nation;

3. by analogy of a parallel case outside, that the French Senate shows the value of a second chamber in a representative republican government.

Deduction. — All these three ways of arguing are so useful that, instead of troubling ourselves as to which is best, we should try to use all. It is well to cultivate all ways of arguing. But the three ways are not equally good for every case. Some propositions depend more on deduction because, the facts being imperfectly known or hard to find,

we are thrown back for our decision on the general principles or ideas under which we have come to group our previous knowledge. Other propositions depend more on induction because, the question being new, our previous ideas give us comparatively little guidance. As to analogy, though it may be used in almost any discussion, it is never sufficient by itself. So again, using all ways in a given discussion, we may use them at different stages of the preparation. Deduction, argument from previous ideas, is most useful in looking ahead, as we sit down to think. It helps us to question ourselves before we advance to another stage of reading (see page 230). Being argument from reflection, it is most useful as preliminary or preparatory. It forecasts the probabilities of the case. Consequently its besetting danger is prejudice. As we thus survey a question in advance by the light of our general ideas, we must not try to settle it in advance finally. We must not shut our eyes to other light. We must keep our minds open. With this caution, we may always profit by arguing deductively in advance and between the stages of research.

In form, deduction is somewhat like that method of paragraph development which begins with a statement of the paragraph subject as a general principle, and carries it out by iteration. Only, in deductive argument the general principle is not merely restated; it is proved.

The strictest form of deductive argument is always reducible to a *syllogism*. A syllogism, or deductive summary, is as follows:

Major Premise. All immigrants must be naturalized in order to vote.

Minor Premise. This immigrant has not been naturalized.

Conclusion. This immigrant cannot vote.

In ordinary conversation we say simply: *This immigrant cannot vote because he has not been naturalized.*

This is the form of argument followed in proving a proposition in geometry. The argument starts from a truth, already estab-

lished and accepted, called the *major premise.* It proceeds to prove that the particular proposition in question, the *minor premise,* comes within the scope of the major premise. The *conclusion* follows as a matter of course. A deductive argument is thus seen to consist of proving that the particular case in point comes under a general law. In this sense it argues from the general to the particular. In matters of ordinary debate we cannot establish a case entirely by deduction, for the simple reason that we cannot get an undisputed major premise. Otherwise the question would not be under discussion; it would no longer be a question, for it would be already settled. But we can strengthen a case deductively by arguing from principles which, if not accepted universally, are yet accepted very generally, and then go on to argue inductively also.

Moreover, though we cannot carry on a course of argument by syllogisms without becoming formal and tedious, we can apply the syllogism very effectively as a test. Whenever you are doubtful of a deductive argument, your own or your opponent's, sum it up in a syllogism. Then you can see what it amounts to. Then you can discover whether its major premise is really a generally accepted principle or merely a loose, popular notion; whether its minor premise really follows from the major premise or not.

Test the following by putting each into a syllogism:

1. Don't trust him. All Indians are tricky.

2. I vote against this bill for a National Health Bureau on the ground that the United States has no right to interfere with purely local affairs.

3. Cuba ought to be annexed to the United States because Spanish American peoples are incapable of stable self-government.

4. Employers ought to be liable for compensation to all employees injured in the course of employment, because such accidents are part of the inevitable risks of industry.

5. Queen Elizabeth's laws against Roman Catholics were wrong because they amounted to persecution.

6. I will not pay my fare unless you give me a seat.

Induction. — Induction goes the other way about. It

marshals the facts collected on the note-slips so as to make them establish conclusions. It groups facts to make proof. Here are two processes, both requiring care. First, the separate facts must be vouched for by good authority (page 234); secondly, the grouping of them must not be forced, but always so natural as to be readily accepted. To this latter end we must have facts enough to make any disputed conclusion clear, and we must be ready to explain any well-known facts that seem exceptions. In other words, we must beware of concluding hastily, and we must take due account of the other side. For instance, in reading about strikes we have found that in a street-railway strike at Waterbury, Conn., the strikers resorted to violence, that violence also occurred in the strike of steel-workers at Homestead, Pa., and again in a miners' strike in Colorado. If we conclude that *strikes always lead to violence,* our opponents will bring up at least as many instances to the contrary. For one of the greatest services of debate is to expose hasty inductions. The caution for inductive argument, then, is, Don't conclude hastily from a few facts. Consider the facts that make against your conclusion as well as the facts that make for it; and modify your conclusion accordingly. Word the argument under which you group your facts so carefully that no one can fairly object. When the family wash has been delayed by rain on three successive Mondays, don't say, It *always* rains on Monday. Don't jump at conclusions.

In form, inductive argument is somewhat like that method of paragraph development which supports the paragraph subject by instances. Only, in inductive argument, the instances must not merely show that the conclusion is sometimes true; they must establish a probability that it is true usually, as a matter of cause and effect. In using instances for this purpose, a very effective form of induction is to prove by absence as well as by presence.

We may try to show that the United States should retain control of Cuba by giving instances of prosperity under our control, such as increase of commerce, improvement of roads and schools, etc. If we can also show that these have declined when the United States withdrew, the inference of the advantage to Cuba of our control will be greatly strengthened.

Analogy. — Analogy is insufficient to establish proof by itself, because the single historical case on which the argument is based is likely to reveal some points of difference. In arguing that Cuba will gain more in the end by working out its own civilization independently than by being absorbed into the United States, the analogy may be used of the Germans in the days of Julius Cæsar. Though undoubtedly the Germans might have gained more in civilization at first by being absorbed, like the Gauls, into the Roman Empire, yet by keeping their independence they developed into one of the greatest peoples of history. This is an effective analogy. Yet an opponent would urge the racial differences between the Germans and the Cubans, and the differences of government between the Roman Empire and the United States. This does not mean that argument by analogy should be abandoned; it does mean that the analogy should be real and fundamental, not merely plausible, and further that analogy is best used, not as a main reliance, but in support of other forms of argument. Generally, deduction is most useful in preliminary survey; induction, for the main work of proof; analogy, to enliven the presentation. But analogy has the further use of enhancing and clarifying exposition. Thus it also strengthens argument indirectly by bringing the necessary explanation home. Burke makes good argumentative use of analogy in citing the case of Wales to prove the advisability of conciliation with America.

SUMMARY

1. *Deduction:* drawing down principles; arguing from reflection, or out of one's head; looking forward; arguing from general principles.

2. *Induction:* drawing up evidence; arguing from investigation, or out of books; looking backward; arguing from particular facts.

3. *Analogy:* drawing a parallel; arguing by comparison; arguing that the present is like the past in a particular aspect; arguing from history.

Speaking from Outline. — *Better than Reading or Memorizing.* — For any kind of speech, the final stage of preparation had better be by speaking. The plan by paragraphs once settled (page 261), that paragraph which promises to be easiest may be developed orally, spoken off consecutively from beginning to end. This first oral form, though it may be rough and halting, will show whether the discussion of that point is full enough to be clear and lively enough to be interesting. Better still, it will begin the habit of public speaking by giving the sense of actually addressing an audience. Imagine hearers before you. Try by all means to make the point clear. Exemplify, taking up a card now and then if there is need to cite authority; iterate and contrast, putting the idea in different ways until it must be clear; illustrate by some familiar and interesting parallel; and close by repeating the point emphatically.[1] Instead of stopping to choose words or correct sentences, speak straight on to the end, slowly, but without long pauses. Then, after thinking how to express the point more exactly or strongly, speak the whole paragraph a second time. In this way each paragraph may be developed orally in spare moments.

In addition, the whole speech should be spoken through

[1] For these means of paragraph development, see Part I., Chapter ii.

without interruption from beginning to end. This gives opportunity to make sure that the close is clear and strong; the opening, pointed and interesting. At this point some speakers enlarge the paragraph outline by writing out the beginning and the end of each paragraph, to make the coherence of the whole sure by paragraph emphasis.[1] Serviceable for beginners, such revision is by no means necessary in all cases. The essential method is to prepare the speech by speaking. The result is that the speaker is ready, positively because he knows exactly what he is to say, negatively because he is not bound to recall it in certain fixed words. For by the method of oral development, though no paragraph will be said twice in exactly the same words, the whole will be at command. The important words will be readily remembered; and, what is of greater consequence, the speaker will be free to look his audience in the eye, confident of each thought, and of its place and method of development, and ready to adapt his words as he sees opportunity. The way to learn to speak is by speaking.

It is not by writing. To write a speech out in full *after* it has been prepared orally is excellent practice in revision; to write it out in full *before* it is spoken will probably condemn the writer either to read it aloud or to learn it by heart. Neither reading nor memorizing gives much practice in public speaking. Neither develops the real power of the platform, the power to appeal to an audience directly. In reading aloud, the manuscript seems to come between speaker and hearers, and often gives an impression of unreality, as if the words were those of a third person. In speaking from memory, the necessity of recalling the exact words distracts the speaker's attention from his hearers. He is not directly pleading with them; he is reciting to them; and they quickly feel the difference. It distracts his atten-

[1] Part I., Chapter iv. 4.

tion also from his own thoughts and feelings; for these he is no longer uttering spontaneously, but recalling in certain fixed expressions. No student will gain much power in public speaking so long as he confines himself to writing.

Insures Adaptation and Emphasis. — The preparation of a speech by speaking it several times from a paragraph outline has other marked advantages. At the very first trial it gives confidence by accustoming the speaker to the sound of his own voice. It takes off the edge of his first stage fright. Secondly, it teaches adaptation to the audience. Phrases that look well enough on paper often sound inappropriate or insincere when they are uttered. Speaking in preparation leads the speaker to adopt such language as he can put his heart into. Thirdly, it reveals the importance of paragraph emphasis as a means of making the whole coherent. This is much more important for speaking than for writing; and its importance is revealed by the act of speaking. As he speaks, one feels that he must not leave a point until he has clinched it; he feels that before passing to the next paragraph he must make his hearers quite sure of the paragraph that he is finishing.

Insures Due Amplification. — Again, the oral development of a paragraph leads naturally to greater fullness. A statement that might suffice for reading may be too bare for hearing. Feeling this lack as he speaks, one naturally tends to iterate more, or to use more examples and illustrations. Speech must be fuller than writing. The very process of speaking may reveal the advantage of omitting some points of the original plan for the sake of expanding others. Here is a direct gain. A speech prevails, not by numbers, but by fullness. The idea of covering many points is often misleading. A speaker really covers no more points than he can make his hearers cover. He gains nothing by hurrying them over others. *Not many, but much,* is the

motto for speech-making. Better a few points impressed than many points hurried. An audience cannot hurry. To digest a point from hearing takes time. Preparation by speaking leads to due amplification.

Insures Freedom and Spontaneity. — But perhaps the greatest advantage of oral preparation has been mentioned already. It is freedom. "He is not tied down to his notes" is often said in praise of a speaker, and justly. When is a man tied down to his notes, and when not? Notes are usually necessary. The only question is how to use them. If the speaker has not merely arranged his notes and made a plan by paragraphs, but also written out his speech in full before speaking it at all, then he must remember certain words or falter. They may be very good words; but, instead of helping him, they hinder. They divide his attention. He is compelled to think of two things at once, what he is saying and how he is saying it. He runs the risk of seeming to recite words instead of urging things. If, as he looks at his hearers, he feels that one of his phrases is inappropriate, or if his opponent in debate has taken an unexpected turn, he cannot change that part for fear of breaking his thread of memory. If he forgets a word, he is confused and halted. But if he has composed his speech orally from outline, he is quite free to adapt. The outline being easily remembered if it be short, or held in the hand if it be long, he is confident. He cannot lose his way; and in speech-making that is the only real danger. To lose a word is nothing. As a matter of fact, a speaker usually remembers the words most important to remember, the key-words or clue-words. These become fixed in his mind by recurring in the oral preparation. But, even if the word escapes, the idea remains and will suggest another word. Thus being free from bondage to words, he develops a thought or a feeling with the force of real discussion, man to man. Look-

ing his hearers in the eye — the speaker from memory is often afraid to do that — he makes his point sure. If he sees that it is not quite grasped, he iterates; if he finds his way of talking too dry, or too solemn, or too anything else, he changes his style. For oral preparation gives a speaker freedom by giving him flexibility. He is free to adapt. He can expand or contract or modify without faltering. His speech is not cut and dried. It keeps its freshness. True, not all these desirable qualities will be achieved at once or without pains; but the point is, how shall our pains be spent? Preparation and practice are necessary either way. To develop skill in public speaking, let the preparation and practice be largely oral.

Debate. — *The Spirit of Debate. Reality.* — The power of such direct, free speech is seen best in debate. The idea of debate is to make the truth prevail over opposition. To the audience it gives the opportunity of understanding a disputed matter fully by hearing both sides. Among all civilized peoples this is a recognized way of settling public questions. To the debater it gives the opportunity of fighting for his beliefs. In order to make his proposal prevail, he has to test both his own reasons and those of his opponents. Thus debate has a constant twofold value: it informs the audience in the liveliest possible way on matters in which they are concerned; and it develops in speakers a habit of clear and thorough thinking, careful investigation and forcible presentation. Loose thinking, lazy study, halting presentation, cannot withstand attack. Debate puts a man on his mettle. He has to know his reasons and find ways of recommending them. Fortifying his convictions, he learns how to make others at least respect them, and, if he succeeds further, adopt them. Thus, of all kinds of public speaking, it calls most for thoroughness, directness, and practical adaptation. It is composition at close quarters.

So the ideal debate is on a question really important to the audience, and by speakers really convinced of the side for which they speak. Then audience and speakers alike have the greatest zest possible to any form of composition, — eagerness for the outcome. Though these conditions are not possible always, they should always be sought, and they can be attained very often. First, the question should be of real interest. It need not be a burning issue; it need not be new; but it should have real interest for the debaters and the audience. Nothing takes more life out of debate than unreality. To fence with words over a matter that no one cares about, or without any audience to care, is uphill work. It may give a certain sort of practice; but at least as much practice can be had from live questions. What questions are alive depends on the community. Every large group of people, every town, every high school, every society of more than a few members, buzzes with discussions. Whether these are on political questions suggested by the newspapers, or on questions of history suggested by books, or on town questions about a hospital or as to the number of saloons, or on school questions, they are alive if people care to talk and hear about them.

A little forethought can almost always put before the debating society a proposition that frames a live question. But there is need of a few cautions. Avoid questions of religion. Experience shows that these usually gain little, and may lose much, by public debate. Avoid questions of taste or individual opinion. *Thackeray is a greater author than Dickens* — as to this and like questions no general agreement is possible. They are subjects rather for conversation than for debate. Avoid questions that involve difficult or complicated research. These compel a young debater either to hesitate from uncertain knowledge or to put on pedantic airs. Finally, be ready sometimes to speak on the side contrary to your convictions. This does, indeed, involve unreal-

ity; but it is sometimes necessary, as when most of the debaters favor one side; and it gives valuable additional practice. Every debate necessitates study of the other side. To speak also for the other side increases one's ability to see both sides, and it weakens a habit of prejudice. Nor does it impair loyalty. Every one understands that a debater must sometimes be on the "wrong" side. By doing his best for it he forces his opponents to defend his real convictions well. As to many questions proposed a debater will have no strong preference of side. His mind will be made up by the debate, not beforehand. When the proposition frames a matter of his conviction, he should always speak for that conviction if possible. Only by putting his heart in can he do his best. But if the other side lacks a man, he need not hesitate to be what the middle ages called the devil's advocate. For even by this means he can show the defenders of his belief what they have to overcome.

Courtesy. — The manners of all public debate are the manners of Congress. A debater always first addresses the chair. He refers to his opponents only in the third person: "The speaker who has just taken his seat contended," "as the affirmative has asserted," "the second speaker for the negative," "our opponents," etc. He avoids all language that might seem to impute unworthy motives. He challenges a statement, not as "false" or "untrue," but as "mistaken," "unfounded," "unwarranted," etc. He faces, not his opponents, except rarely to put a question, but the audience. These are the courtesies of debate. Even in small companies they should not be thought irksome; for without such restraint debate easily lapses into mere wrangling. A debate implies that certain disputants have agreeed to hear one another out fully, in turn, without interruption, and to leave the decision to a third party. Debate ought to be always earnest and never angry. Quarreling spoils the debate and affronts the audience. Without learning to give and take courteously, no one can learn to

debate at all. To lose one's temper is often to lose one's case. The formal courtesies of debate merely embody this vital principle of restraint. They safeguard the high value of debate by keeping it on a high plane. By prohibiting personalities they not only prevent quarreling; they also direct attention from the speakers to their arguments. They remind us that the object of attack is not the man, but the thing. They bid us rebut, not men, but arguments. They imply that the truth is more important than any man. The desire to display oneself, or to humble an opponent, should be sacrificed to the single aim of advancing one's cause. Thus the courtesies of debate will help the realization of its very object.

Honesty. — Honesty, being assumed as necessary to all public dealings, might seem hardly worth a pause, were it not obscured sometimes by the idea of cleverness. Many thoughtless people see in debate little more than an exhibition of sharp practice, evasion, twisting of words and juggling with facts. And some debaters seem to be more occupied with laying snares for their opponents, or with wriggling out of an issue, than with discussing squarely. They seem less anxious for a battle than for an ambush. Now the old maxim that honesty is the best policy is nowhere stronger than in debate. This does not mean that debaters must always disclose their whole case at the start; for their opponents may fairly be kept alert, and unexpected turns are a fair test of strength. It does not mean that debaters should not expose to the full an adversary's omissions, inconsistencies, or hasty inferences; for the exposure of error directly advances truth, and the very life of debate depends on making one's own side strong against the other. Truth will be best served in the end by each debater's doing his very best for his own side. A debater is responsible, not for the decision, which belongs to the

judges, but for the strength of his own case. But honesty in debate does mean a purpose to meet fairly all issues fairly involved in the question. If a point advantageous to your opponents is not brought up by them, you are under no obligation to mention it. That is their lookout. Your duty is to your own side. But in preparation study, not how to evade your opponents' points by some twisting of the proposition, not how to meet them falsely by statistics that you know to be doubtful or insufficient, but how to meet them squarely. In preparation, again, study, not how much can possibly be admitted in a statement of facts by some ingenious interpretation, or some bias suspected in the audience or the judges, but how much should be admitted by an impartial student. Trickery is poor debate. It usually rebounds upon the tricksters; for their opponents will probably expose it, and it may even dim the value of their sound arguments by casting suspicion on their whole case. A spirit of fairness is of itself a recommendation. Trickery, even when it succeeds at the time, fails in the end. It fails by missing the larger and more important training of debate; and it tends to paralyze debate in that community by cutting a nerve.

The Method of Debate: Rebuttal. — The peculiarity of debate, as distinguished from other forms of public speaking, is give-and-take. Debate has to be adapted, not merely, as all speaking must be adapted, to the audience, but also to opponents. Therefore it must be of all forms of public speaking the most flexible. The debater must have a two-fold readiness: (1) readiness to advance his case positively by urging those arguments for it which are his part; (2) readiness to advance his case negatively by meeting those arguments against it which have been urged by his opponents. The former demands in general merely the same preparation as for any other form of public speaking. In

particular it demands some leeway. Instead of planning for the whole time assigned, the debater leaves a margin for answering his opponents. Though a second speech is often provided for each speaker to this particular end, still he had better leave room for it also in his first speech. Thus the debate will be a debate throughout, and not in great part a series of set speeches.

Grouping Rebuttal. — The latter kind of readiness is the readiness peculiar to debate. The life of debate is rebuttal. Preparation for rebuttal has been made already by the brief; for this not only includes answers to the probable attacks of the other side, but also shows the bearing of these answers on the whole case (page 244). Rebuttal, to be effective, must be more than a number of separate answers to a number of separate objections. Like the positive arguments, it needs to be grouped under main points. Thus the brief is most useful for reference in showing what a set of objections amounts to as a whole. By its aid a debater can more quickly group his rebuttal so as to show that the attack has left his case strong. Such readiness makes the rebuttal tell as a whole, not merely as a number of answers. Readiness to rebut consists, not merely in having many answers to many separate small points, but in knowing how to group these effectively.

Closing Positively. — For the same reason rebuttal should always close positively by showing that one's own side remains strong. Thus it should seize any good opportunity of reviewing briefly the whole course of the debate, so as to show how attack has been resisted, or where it has been weak, and to expose any weakness of positive argument on the other side as a whole. In a word, rebuttal is not confined to details. It may well consider also the whole course of the argument. And this it must do in the final speech of rebuttal that closes the whole debate. For the close of

a debate, like the close of any other composition, must be strong and positive.

"How Do You Know?" and "What of It?" — In detail the preparation for rebuttal is a process of analysis. It analyzes the argument of the opposition to see (1) what it is based on, and (2) what it amounts to. Rebuttal, that is, challenges an argument by asking either (1) *How do you know?* or (2) *What of it?* In other words, it challenges either (1) the evidence, the basis of facts, or (2) the inference, the conclusion drawn from the facts. In one way or the other, sometimes in both, rebuttal analyzes an argument to test its worth.

Cuba should be annexed to the United States. In support of this proposition it is asserted that the Cubans are too illiterate for stable self-government. How do you know? Show us by authoritative statistics that the percentage of illiteracy among the Cubans is higher than among peoples having a stable self-government. Rebuttal never lets pass a general assertion; it always pins down to particulars, and to particulars well vouched. And what of it? Supposing a high percentage of illiteracy to be established, does that prove the advantage of annexation? Will Cuba lose or gain in the end by dealing with her own problem of illiteracy? Shall we lose or gain by annexing an illiterate population? *Subsidies should be granted to United States vessels engaged in trade with South America.* In support of this proposition it is argued that transportation between the United States and South America is deficient. How do you know? From a senator's speech reported in a newspaper. But the number of sailings entered in the last report of the Commissioner of Navigation is 600; and the Commissioner's figures are superior as evidence to the senator's general assertion. And what of it? Suppose the number of sailings to be smaller than is desirable. Would increasing the number of ships be the best way of increasing the trade? Do ships produce trade; or does trade produce ships?

How do you know? What of it? These questions in-

dicate, not the actual words to be used in rebuttal, but the method of analysis. They mean that analysis for rebuttal must scrutinize both the evidence and the inference; that we must examine whether the facts are accurately stated and sufficient, and whether the reasoning from them is sound. As every argument consists of statement and proof (page 265), so rebuttal must analyze both.

Listening. — Rebuttal, like all other argument in debate, should be real. It should meet the points that actually arise, not merely those that might arise. Preparation for debate must, indeed, forecast what the opponents will probably bring forward; but it can rarely forecast exactly what will be the opponents' line. The debater must be ready for anything that may reasonably arise; but he must actually meet what actually does arise. Else debate becomes a series of set speeches. It ceases to be a combat. Skill in rebuttal comes largely from meeting opportunities. To this end the first means is a habit of listening. A good debater is a good listener. He is quick to seize what his opponent says — not the ten or dozen things that he says, but the single thing, or the few things, in which they may be all summed up (page 281). He learns to analyze and summarize as he hears. Now if, on the contrary, he is absorbed in what he proposed to say himself, or if the first point made by his opponent sets him to running nervously over his notes, he is likely to lose his chance. The only way to meet the actual opportunities of debate is to listen, to listen intently, to seize the main point, and then to attack that.

This does not involve abandoning one's main line of argument. If that has been well considered, it will remain good. But no line of argument should be planned to fill the whole time. Space should be left for adjusting the incidental rebuttal according to the actual turn of the debate,

and for expanding the positive argument where it is most heavily attacked. Far from abandoning his main line, a debater should never let himself be drawn aside; but to turn aside is very different from turning to meet an important argument. For any important argument in a well-prepared debate can always be brought to bear on one's own case. Such adjustment demands alertness; and alertness begins in cultivating a habit of listening. Only by listening can a debater learn to measure quickly which arguments demand most attention, and how to rebut them so as to show their relation to his own positive argument.[1]

Working Together. — Debate combines into one effective whole, not merely many arguments, but several persons. Its success depends less on brilliant individual speeches than on the working together of all. It prevails by combination. "My colleague has shown you" — "We have insisted throughout this debate" — words like these are not merely formal; they remind us that a debate must hang together. Division of labor should lighten research by making each debater responsible for one main group of arguments and the facts on which they are based. And in rebuttal each debater may well take care of those points which fall within his own field. But the case as a whole should be planned by all and familiar to each in its main bearings. Thus any speaker can briefly rebut an argument which will be met in detail by his colleague who has that group in charge, but which seems to demand some answer at once. Each debater, regarding himself as a part, should be ready to do whatever the debate needs. Though he may foresee a chance for eloquence on a certain point, he must not hesitate, if that point is slighted, to touch it lightly for the sake of spending himself where he is needed. Each debater should make his own points sure, and still be ready to help

[1] See Part I., Chapter ii., pages 75, 90.

the others if the main attack falls on them. Thus debate has the force and the pleasure of fellowship in contest.

Speeches on Occasions. — *Distinct from Speeches in Debate.* — Public speaking is of three general kinds, according as it is directed toward the past, the future, or the present. The first kind, looking at the past, is *forensic* oratory, the oratory of lawyers in court. Its object is to determine in a dispute just what happened, and whether it was right or wrong according to the law. The second kind, looking at the future, is *deliberative* oratory, the oratory of Congress and of all other public discussion. Its object is to determine in a dispute just what ought to be done; *i.e.*, whether a proposed measure is wise or unwise, expedient or inexpedient. The third kind, *occasional* oratory, looking at the present, seeks to make an audience realize the significance of an occasion. The first kind is too technical for consideration here. The second has been discussed already under the head of debate. We must now consider the third, speeches on occasions.

Perhaps the instances of this most familiar to Americans are Webster's first oration at Bunker Hill, and Lincoln's at the dedication of the cemetery at Gettysburg. At once we recognize in these speeches a distinct kind of public speaking. The object is not so much to prove or to explain as to interpret. The speaker tries not so much to make us understand as to make us feel. His aim is to bring some event home, to mark some anniversary or other public commemoration upon our hearts, to improve, as the good old-fashioned phrase puts it, — to improve the occasion. It has long been our American habit to observe occasions in this way. The annual Fourth-of-July oration, indeed, has given way to noisier demonstrations; but the birthdays of Washington and of Lincoln, Memorial Day, Thanksgiving Day among Americans abroad, and other public holidays,

are still annually commemorated by speeches. The unveiling of a tablet, the completion of a monument, the presentation of a stand of colors or a loving-cup, school or college "commencements," are usually marked in the same way. The public dinners of a society would be otherwise incomplete. Many sermons are occasional speeches. In short, there are few days on which the newspaper does not report some speech on an occasion; and among such speeches we find some of the best oratory of any period.

The Opportunity for Originality. — The fact that occasional speeches are often the best speeches of the best speakers seems at first to put them quite out of ordinary reach; and indeed it would be fatuous for an inexperienced speaker to put himself forward on a great occasion. On such occasions most of us had better listen. Nevertheless, there are occasions also for students, and they offer opportunities for exercising oneself in ways not offered by debate. Graduation invites speeches, not only by distinguished visitors, but also by the graduates. Some message they too have for that day; and sometimes they may bring it home the better because they speak to their own classmates. Nor is there any presumption in putting before one's classmates or society some significance felt in Memorial Day or on a lesser occasion of general or local commemoration.

How can an occasional speech be original? Evidently not by conveying new information. That would usually be impossible for a speaker of any age; for the occasion is usually old enough, either the anniversary of an event often commemorated, or similar to a hundred other occasions. Every Commencement, for instance, is much like every other Commencement. But every audience is somewhat different from every other audience; every community has some interests peculiar to itself or to the time of speaking;

and every speaker sees through his own eyes. There is the chance for originality. The subject may be old; but it has never before been presented to those people by that speaker, and this year gives it a significance unthought of last year.

The Need of Bringing Home. — Such occasional speeches are quite possible, and are very valuable training in adaptation. Especial attention should be given to the tone, or manner; for the chief merit of an occasional speech is appropriateness. Keeping a clear progress of thought, avoid dividing the speech in the formal manner proper to debate. The commemoration of a great man should never be a chronological summary of his life. Besides being tedious, that is too much like reciting from the cyclopedia. Select such aspects of his character and career as appeal most to you and promise to touch the audience at that particular time. Occasional speeches give an opportunity, impossible in debate, for description. There is no better way of impressing the democratic spirit of Lincoln, for instance, than by describing certain incidents. The younger the audience, the more room for description. The constant aim of an occasional speech is to rekindle interest in the subject by adapting it to the audience and the time. Its originality consists in a message felt by the speaker and brought home to the hearers.

For instance, a student speaker on Memorial Day does well to remember that three of his classmates have grandfathers who fought in the Civil War, two on the Union side, one for the Confederacy. Two years ago the school cadets marched with wreaths for the graves. Last year there was no observance at all. Everybody went to the base-ball game, and spent the rest of the day in the woods. This year about half object to any public exercises. They say, "What do we care about the war?" Make that, then, the theme, — *What do we care about the war?*

Or suppose the president of the athletic association is chosen to present, on behalf of the school, a silver cup to the public-spirited citizen who gave three acres for a school athletic field. The speaker wishes above all to say something natural to himself and agreeable to a benefactor who hates fulsome praise in public. The donor ought to know that the success of the past season has been due directly to the superior opportunities for practice. The whole town ought to know how much the field is used, not only by the team, but by the school as a whole. It has done most good to the poorer boys, who have no other good place to play in. The aldermen are talking of opening a similar field next to the South Side Park for the other high school; but some people are growling about taxes. The same benefactor is interested in that too. Perhaps it will be helped by what can be shown concerning this field. At any rate, the main thing is to make Mr. B.... feel that the students have made good use of his gift, and thank him with all their hearts. A good close would be a call for three cheers.

In such simple ways even a young speaker can bring an occasional speech home by adaptation to his audience.

SUGGESTIONS FOR OCCASIONAL SPEECHES

1. ARBOR DAY

Occasion. At the tree-planting you are chosen to speak on the significance of this anniversary.

Theme. Every citizen should do his part in preserving and developing the nation's resources.

Paragraphs: — I. Show the original wilderness wealth of this country by picturing the scene of the tree-planting as it must have looked a hundred and fifty years ago. Wasteful methods, inculcated by the necessity, in the early days, of clearing land, have lasted down to our own day. Show how our forests are wasted, and describe a scene of wasting.

II. Show how we all lose by this waste. Increased cost of building and fuel means increased rent, etc. Damage by freshets and loss from idle or ruined land, etc. (describe), increase the price of remaining land, taxation, etc.

III. Arbor Day is a national protest against this waste. Show what the national government (Forest Service) is doing to make trees, as well as wheat and corn, add to the public wealth. We must use, not abuse.

IV. Our share in this great work is to make our generation understand its importance, to increase public sentiment. Our tree-planting is a symbol. We are the citizens of to-morrow.

2. THE OPENING OF THE NEW PUBLIC LIBRARY

Occasion. You are chosen to address the class on the completion of the new public library.

Theme: What the new library means to us.

Paragraphs— I. The Occasion: significance of the new building as marking the public spirit of the community (or the generosity of a donor); beauty and convenience of the building.

II. The Library as a Community Center: equal opportunity for all, irrespective of income, race, or creed; instances of value to foreign immigrants, to the "grange" or other local society, to courses of lectures, or to other local uses.

III. The Library for General Education or Culture: broadening influence of comparative study (Adapt pages 222–227 to your own locality).

IV. The Library for Education in a Trade. Rising in the world, which is the natural ambition of every American, depends on broadening one's outlook and increasing one's special knowledge; *e.g.*, the library gives opportunities to study designing for textiles, or the strength of modern building materials (reinforced concrete). Choose instances appropriate to the community.

V. The Library for Education in Politics. Demagogues and partisans of wild schemes can get little hold on a man who reads for himself. Our government draws its strength from the educated intelligence of its citizens.

3. THE READING OF ROMANCE

Occasion. The class having just finished the study of *Ivanhoe*, you are chosen to speak on the value of such reading in education.

Theme. Romances of chivalry are worth the study of young Americans to-day.

Paragraphs: — I. *Ivanhoe* is typical of class of stories dealing with "old, forgotten, far-off things and battles long ago." Give other instances, and describe typical scenes.

II. Many people have no taste for such reading, because it is not practical. Show wherein it is not practical. How much of our school study is practical in the sense of bearing directly on the business of life? What is the rest for? Contrast these two fields of study.

III. Stories, being primarily for pleasure, belong mainly to "outside" or leisure reading. Such reading may be merely lazy; but it need not be. Many stories have a direct bearing on conduct; *e.g.*, stories of "real life." Give instances. But romances do not deal with real life. They show us not so much what men and women are as what they wish to be. They "take us out of ourselves."

IV. Thus the value of romance is in making us love noble ideals. Give instances of the chivalrous ideals of romance: generosity, bravery, courtesy, devotion to a cause or a person. Show the value of such ideals in our actual modern life.

4. A PRESENTATION

Occasion. The graduating class, having bought by subscription a picture (or other decoration) for the assembly hall, has commissioned you to present it at Commencement. All the students will be assembled, and the principal is to receive the gift on behalf of the school.

Paragraphs: — I. (addressed to the audience). No class can leave this school without feeling that it owes much to the whole community. We understand that this education is the free gift of all the citizens, and that we can best repay them by using it for good citizenship ourselves. Public education is a public trust.

II. Our loyalty to the school itself we wish to acknowledge by doing something, as preceding classes have done, to enhance its attractiveness. It means much to be surrounded during four

years of study by such objects as appeal to higher thoughts. Such objects in a building devoted to public education bring inspiration to all alike. Everybody recognizes this to-day. Schoolrooms are no longer expected to be bare and cheerless. We hope to add our little to the happiness of school life for those who follow us.

III. (addressed to the principal). So we beg you, sir, to accept this ..... We have chosen it because ..... (comment on the subject and its appropriateness). It expresses also our thanks to you and to the teachers for what they have given us (mention any particular obligations). We know that you will feel yourselves best rewarded by seeing that we too care for the cause to which you have given your lives.

IV. (addressed to the school). Our farewell word is that every student owes it to this school to do something for the school. We can make this merely a place in which to recite lessons, or a training place for common endeavor. The class of .... has tried to do something for school spirit. Several good things need to be carried forward, and some other good things to be started, by working together (Mention particular enterprises). We appeal to your loyalty.

5. RECLAIMING BOYS FOR CITIZENSHIP

Occasion. You are appointed to address the class (or the school) on the George Junior Republic.

Theme. A system of self-government has succeeded in making good citizens out of "hoodlums."

Paragraphs: — I. One of the most serious social problems to-day concerns wayward boys in cities. Describe the life of young marauders — damage to property and other petty crimes. More dangerous is the education in lawlessness. These boys, to whom every policeman is an enemy, are our future voters.

II. The boys not altogether to blame: irksome restrictions of city life, no room for free play, lack of good home influences. Describe the day and night of a poor boy in a great city. Mr. George's notion is that a boy with wit and energy enough to be bad has energy enough to be good; *i.e.*, that he is simply perverted.

III. The public remedy of reform schools and houses of correction fails (*a*) by being applied after the boy has already become a criminal, and (*b*) by herding him with other criminals under the repression of prison discipline. Boys often come out of reform schools worse than they went in.

IV. Mr. George's first experiment was to give the bad street-boy room by taking him into the country. Compare the value of "fresh-air" expeditions. Describe the country at Freeville, N. Y., Mr. George's colony. The moral value of abundant and healthful physical exercise.

V. This solution proving insufficient, Mr. George then organized by degrees a complete system of self-government, on the theory that what such boys need most to learn is responsibility to the community. Thus law is found to be, not arbitrary repression from above, but sacrifice by the individual for the good of all. His first application of this was in establishing the rule that every member of the community must pay for the benefits of the community by work. The boys, soon finding that idlers were a burden, very effectually made everybody work.

VI. The system has been worked out in every detail of a self-governing democracy, legislation, judiciary, police, banking and currency, etc., all conducted by the boys themselves. Describe in detail, and tell stories of particular cases.

VII. The results have been successful almost without exception. Describe and conclude.

6. THE PANAMA CANAL

Occasion. You are appointed to put before the class in current events the significance of the canal; size and cost, engineering difficulties, advantages to the United States and to the world. Similar occasions may call for speeches on *What Alaska is Worth to Us, The Hague Tribunal, The New Japan,* etc.

7. THE NEW PARK

Occasion. A new city park having been opened to the public, you are asked to speak on the gain to the community. Show

the reasons for maintaining public parks at the public expense, and especially for beautifying them by statues and landscape gardening; the advantage of this particular location in accessibility and resources. A similar occasion is the opening of *New Public Baths.*

8. THE FOURTH OF JULY

Occasion. The newspapers having discussed municipal restriction of the use of explosives on the national holiday, you are asked to discuss the reasons for this and to suggest what would be for the whole community the ideal celebration of the day. Speak briefly of what the Fourth means and what it ought to mean. Compare the usual practice to-day with that of our grandfathers and that of some other country on its national holiday. Parades, speeches, illumination and fireworks, noise, — to which should we give prominence? The speech will be partly argumentative; but its main aim should be to influence the sentiment of people of your own age by directing their feelings of patriotism and of holiday toward greater enjoyment for all.

9. THE PUBLIC HIGH SCHOOL AS A TRAINING IN DEMOCRACY

Occasion. Graduation from the high school.

10. ITALIANS AS AMERICANS

Occasion. The Italians of the city having placed a statue of Columbus in one of the public squares, you are asked to express the significance of this action.

11. THE OUT-OF-DOOR CURE

Occasion. An exhibition being held in one of the public buildings to show the best methods of preventing and checking the "great white plague," you are asked to explain the idea and details of these methods, and their importance to the community.

12. LEXINGTON DAY

Occasion. The anniversary of the battle of Lexington.

Theme. A few brave men, fighting for their convictions, turned the course of history for generations.

Describe the boulder on Lexington green, and its inscription, showing why Captain Parker's words were memorable. Picture the scene on that day. Show the immediate effects on the colonies, and the Lexington spirit in later events of the Revolution. Set forth the Lexington spirit fully with illustrations. Apply it to our own time.

13. LONGFELLOW AS A POET OF AMERICA

Occasion. The commemoration of Longfellow's birthday by a class in literature.

Paragraphs: — I. Though Longfellow's subjects range widely in time and place, most of his popular poems deal with America; *Hiawatha* with the aborigines: *Evangeline* and *Miles Standish* with the colonial period, etc.

II. His deep patriotism, felt in many poems, finds most popular expression in the *Launching of the Ship.*

III. He expresses no less effectively than Whittier the inheritance of our country from England through New England; but this does not make his poetry provincial. His statue in Westminster Abbey reminds us of his popularity among our kin beyond sea.

IV. He expresses often, and in many beautiful ways, our American spirit of cheerful courage and confidence.

14. NATHAN HALE

Occasion. The dedication of a statue; *theme,* "My only regret is that I have but one life to give for my country."

15. MARQUETTE

Occasion. The dedication of a statue; *theme,* (1) the success of a life that seemed to fail, or (2) what we owe to the French missionary explorers.

Revision of Speeches. — *Paragraph Emphasis.* — Revision should not be attempted to any great extent while one is actually speaking (page 272 above). Better keep thoughts and words moving together than interrupt the thought to

change the words. But when the whole has once been spoken, there is profit in writing out certain parts to put them in just the right way, and sometimes in writing out the whole to smooth transitions. The great lesson of form in public speaking is paragraph emphasis. Therefore the first task of revision is to make each paragraph close so firmly that its point is unmistakable for itself and in its relation to the whole course of the speech. This done, the beginning of each paragraph may readily be so worded as to show the connection between the new point and the old. A normal paragraph (1) begins with a link, some connective word, phrase, or sentence showing its relation to the paragraph preceding, (2) then announces its subject, (3) then develops its subject, and finally (4) emphasizes its subject by iteration, summary, or application at the end. The link may be long or short according to the importance of marking the connection at that point. Sometimes the connection is so obvious that it may be expressed by a mere conjunction or demonstrative (*this, thus, here,* etc.). Oftener a careful writer will establish connection by repeating some words emphasized at the close of the preceding paragraph. This is the surest means of marking the progress of thought from stage to stage. Part I., Chapter iv., which expounds paragraph method in detail, is summarized at page 263 above. The following additional analyses will make clearer how to adjust each paragraph to its place by revising its ending for emphasis and its beginning for transition. Though the body of each paragraph analyzed below, the development of the subject, is omitted, yet the progress of thought is clear from the adjustment of the beginning and the ending; the design is evident from the framework. The first extract is an argument; the second, an occasional speech; the third, an essay. Analysis of this sort may profitably be extended to other pieces that show the force of sequence.

(*a*) BURKE: CONCILIATION WITH AMERICA (Seven paragraphs from the Statement of Facts)

Paragraph Subject	
The colonies are important by the very number of their inhabitants.	(*Link and announcement of subject.*) The first thing that we have to consider with relation to the nature of the object is the number of people in the colonies . . . . . (*Emphatic paragraph close, iterating the point.*) Your children do not grow faster from infancy to manhood than they spread from families to communities, and from villages to nations.
This consideration alone would demand large and careful plans of government.	(*Link.*) I put this consideration of the present and the growing numbers in the front of our deliberation, because, Sir, this consideration will make it evident to a blunter discernment than yours that (*Announcement of subject*) no partial, narrow, contracted, pinched, occasional system will be at all suitable to such an object . . . . . (*Paragraph close, emphasizing the point by iteration*) you ought not, in reason, to trifle with so large a mass of the interests and feelings of the human race. You could at no time do so without guilt; and be assured you will not be able to do it long with impunity.
Great as is the population, the commerce is proportionally far greater.	(*Link*). But the population of this country, the great and growing population, though a very important consideration, will lose much of its weight

if not combined with other circumstances. (*Announcement of subject.*) The commerce of your colonies is out of all proportion beyond the numbers of the people. . . . . .

. . . . . .

(*Paragraph close.*) There is, if I mistake not, a point of view from whence, if you will look at this subject, it is impossible that it should not make an impression upon you.

(*Paragraphs of statistics are omitted here.*)

The conclusion from statistics is that, while our whole commerce has increased, the proportion of America has advanced from one twelfth to one third.

(*Link by summary of the preceding statistics.*) The trade with America alone is now within less than £500,000 of being equal to what this great commercial nation, England, carried on at the beginning of this century with the whole world! . . . . .

. . . . . .

(*Paragraph close, emphasized by application.*) This is the relative proportion of the importance of the colonies at these two periods; and all reasoning concerning our mode of treating them must have this proportion as its basis, or it is a reasoning weak, rotten, and sophistical.

This enormous expansion has come about within a single life-time.

(*Long link, transition delayed for iteration.*) Mr. Speaker, I cannot prevail on myself to hurry over this great consideration. It is good for us to be here. We stand where we have an immense view of what is, and what is

past. Clouds, indeed, and darkness rest upon the future. Let us, however, before we descend from this noble eminence, reflect that this growth of our national prosperity has happened within the short period of the life of man. It has happened within sixty-eight years. There are those alive whose memory might touch the two extremities. (*Announcement of subject.*) For instance, my Lord Bathurst might remember all the stages of the progress . . . . . .

. . . . . .

(*Paragraph close, emphasized by iteration and application.*) Fortunate man, he has lived to see it! Fortunate, indeed, if he lives to see nothing that shall vary the prospect, and cloud the setting of his day!

In the same period the exports to Pennsylvania increased nearly fifty-fold.

(*Formal link.*) Excuse me, Sir, if, turning from such thoughts, I resume this comparative view once more. You have seen it on a large scale; look at it on a small one. (*Announcement of subject.*) I will point out to your attention a particular instance of it in the single Province of Pennsylvania.

. . . . . .

. . . . . .

(*Paragraph close, iteration of the particular point, then of the general point, this last printed as a separate paragraph.*) . . . the export to Pennsylvania . . . nearly equal to the export to all the colonies together in the

first period. I choose, Sir, to enter into these minute and particular details because generalities, which in all other cases are apt to heighten and raise the subject, have here a tendency to sink it. When we speak of the commerce with our colonies, fiction lags after truth, invention is unfruitful, and imagination cold and barren.

(*Two paragraphs omitted, on imports and on agriculture.*)

The fisheries of the colonies are unparalleled in extent and spirit.

(*Announcement of subject*) . . . wealth . . . from fisheries . . . fully opened at your bar . . . seemed to excite your envy . . . ought to have . . . raised your esteem. . . . . .

(*Paragraph close, emphasis by iteration and comparison.*) Neither the perseverance of Holland, nor the activity of France, nor the dextrous and firm sagacity of English enterprise, ever carried this most perilous mode of hardy industry to the extent to which it has been pushed by this recent people, — a people who are still, as it were, but in the gristle, and not yet hardened into the bone of manhood.

(The paragraph immediately following in Burke's speech is devoted entirely to iterating and applying the point of the whole section. Such a paragraph of iteration occurs again after the enumeration of the six sources of the American spirit of liberty, and is natural at similar points in all long speeches. In a shorter speech, such as those proposed in this chapter, it is sufficient to emphasize the point of each paragraph at the end of the paragraph, and the point of the whole at the end of the whole.)

(*b*) BRANDER MATTHEWS: AMERICAN CHARACTER (Five paragraphs from §II)

Paragraph Subject	
Americans care less to have money than to make it.	(*Announcement of subject.*) In his talk with Tolstoi our French critic revealed an unexpected insight when he asserted that the passion of American life was not so much the use of money as the delight in the conquest of it. . . . . (*Paragraph close, emphasis by iteration.*) Merely to have money does not greatly delight him — although he would regret not having it; but what does delight him unceasingly is the fun of making it.
This is shown also by the free giving of the individual rich man to the community.	(*Link.*) The money itself often he does not know what to do with; (*Announcement of subject*) and he can find no more selfish use for it than to give it away. . . . . (*Paragraph close, iteration emphasized by contrast.*) Nothing remotely resembling it is to be seen now in any country of the Old World; and not even in Athens in its noblest days was there a larger-handed lavishness of the individual for the benefit of the community.
And the prestige of wealth here is hindered by the rapid shifting of fortunes.	(*Link*) Again, in no country of the Old World (Announcement of *subject*) is the prestige of wealth less powerful than it is here. . . . .

(*Paragraph close, emphasis by iteration of proof.*) Wealth is likely to lack something of its glamour in a land where well-being is widely diffused and where a large proportion of the population have either had a fortune and lost it, or else expect to gain one in the immediate future.

Besides, the United States can show, at least as readily as any other country, many men who have deliberately given up money-making for some pursuit that they liked better.

(*Link.*) Probably also there is no country which now contains (*Announcement of subject*) more men who do not greatly care for large gains and who have gladly given up money-making for some other occupation they found more profitable for themselves. . . . . .

(*Paragraph close, emphasis by summary.*) There are not a few men today in these toiling United States who hold with Ben Jonson that "money never made any man rich, — but his mind."

Still we must deplore many rich men who have the vices charged by foreigners upon the country as a whole.

(*Link.*) But while this is true, while there are some men among us who care little for money, and while there are many who care chiefly for the making of it, ready to share it when made with their fellow-citizens, (*Announcement of subject*) candor compels the admission that there are also not a few who are greedy and grasping, selfish and shameless, and who stand forward, conspicuous and unscrupulous, as if to justify to the full the aspersions which foreigners cast upon us. . . . . .

. . . . . .

(*Paragraph close, emphasis by application bringing the point home.*) We need to stiffen our conscience and to set up a loftier standard of social intercourse, refusing to fellowship with the men who make their money by overriding the law or by undermining it.

(*c*) MACAULAY: THE LIFE OF JOHNSON (Paragraphs 42, 43, 44.)

Paragraph Subject	
Johnson ignored the published attacks of his enemies.	(*Link.*) Of other assailants (*Announcement of subject*) Johnson took no notice whatever. . . . . (*Paragraph close, epigrammatic quotation, iteration in effect, though not in words.*) No saying was oftener in his mouth than that fine apothegm of Bentley, that no man was ever written down but by himself.
But he impaired his own reputation by publishing *Taxation No Tyranny.*	(*Link.*) Unhappily, a few months after the appearance of the "Journey to the Hebrides," Johnson did what none of his envious assailants could have done, (*Announcement of subject*) and to a certain extent succeeded in writing himself down. . . . . (*Paragraph close, summary.*) The general opinion was that the strong faculties which had produced the "Dictionary" and the *Rambler* were beginning to feel the effect of time and of disease, and that the old man would

best consult his credit by writing no more.

This failure was due, not to decaying powers, but to unfitness for the subject.

(*Link.*) But this was a great mistake. Johnson had failed, not because his mind was less vigorous than when he wrote "Rasselas" in the evenings of a week, (*Announcement of subject*) but because he had foolishly chosen, or suffered others to choose for him, a subject such as he would at no time have been competent to treat. . .

. . . . . .

(*Paragraph close, iteration.*) Happily, Johnson soon had an opportunity of proving most signally that his failure was not to be ascribed to intellectual decay.

(These three paragraphs show the same general method of furthering the coherence of the whole by closing each paragraph emphatically and by beginning the next with some reference to this close. But the method is carried out less fully and less formally than in Burke's speech, because Macaulay's essay is neither oral nor, as a whole, argumentative. The passage above, being expository, needs less explicit connection than an oral argument. The rest of Macaulay's piece, though it is called an essay, is so largely narrative that it shows even less of this explicit reference. Where he pauses to explain, he will often announce the paragraph subject at the beginning and iterate it at the end; but in other parts he is simply following the order of events, and this, rather than any expository plan, is the plan of the piece as a whole. In other words, the importance of paragraph emphasis and of transition from paragraph to paragraph varies according to the degree of logic or reasoning in the whole plan.)

Sentence Emphasis.[1]— Carrying the same principle down

[1] For full discussion of sentences, see Part I., Chapter v.

into sentences, revision adjusts each to its place by seeing that it ends with the right word. The right word for the end of the sentence is the word that is most significant; *i.e.*, either (*a*) the word most important in the thought of that sentence, or (*b*) the word most important for carrying forward the thought of the whole paragraph. The coherence of the paragraph is furthered by careful sentence emphasis as the coherence of the whole is furthered by careful paragraph emphasis. Thus prepared by careful emphasis, the transition may be marked by repetition of the emphasized word, by conjunctions, or by demonstratives. In the paragraph below, the words marking the transitions are italicized.

(*Close of the preceding paragraph.*) No way is open but the third and last — to comply with the American spirit as necessary; or, if you please, to submit to it as a necessary evil.

(*Paragraph link, repeating the substance of the preceding.*) If we adopt this mode, if we mean to conciliate and concede, (*Announcement of paragraph subject*) let us see of what nature the concession ought to be. To ascertain the *nature of our concession*, we must look at their complaint. The colonies *complain* that they have not the characteristic mark and seal of British freedom. They *complain* that they are taxed in a Parliament in which they are not represented. If you mean to satisfy them at all, you must satisfy them with regard to *this complaint*. If you mean to please any people, you must give them the boon they ask, — not what you may think better for them, but of a kind totally different. *Such* an act may be a wise regulation, but it is no concession, whereas our present theme is the mode of giving satisfaction.

— BURKE, *Conciliation with America.*

What would be the effect of transposing above *of what nature the concession* and *ought to be*, so that the passage would read *what ought to be the nature of the concession?*

Point out similar explicit transitions in the following:

This country superintends and controls their trade and navigation; but they tax themselves. And this distinction between

external and internal control is sacred and insurmountable; it is involved in the abstract nature of things. Property is private, individual, absolute. Trade is an extended and complicated consideration; it reaches as far as ships can sail or winds can blow; it is a great and various machine. To regulate the numberless movements of its several parts, and combine them into effect for the good of the whole, requires the superintending wisdom and energy of the supreme power in the empire. But this supreme power has no effect toward internal taxation; for it does not exist in that relation; there is no such thing, no such idea in this Constitution, as a supreme power operating upon property. Let this distinction then remain forever ascertained; taxation is theirs, commercial regulation is ours. As an American, I would recognize to England her supreme right of regulating commerce and navigation; as an Englishman by birth and principle, I recognize to the Americans their supreme, unalienable right in their property, a right which they are justified in the defense of to the last extremity.

— LORD CHATHAM, *An address to his Majesty for the Immediate Removal of the Troops from Boston.*

But transitions marked so fully and formally belong only to passages where we wish to call especial attention to the progress of thought. Even for argument, reference so extremely explicit is unusual, and for exposition it is unnecessary. What has been laid down for the linking of paragraphs applies to sentences in lesser degree; for the relation between paragraphs is more important than the relation between sentences. Not every sentence is, or should be, a logical advance from the preceding. In some sentences we pause to iterate or explain or illustrate. Otherwise the thought would move ahead too fast. Now such sentences often need no transition because their bearing is obvious. Their connection is so clear that they need no connective. Connectives, then, are important in proportion to the progress of the thought.

In the paragraphs below mark which sentences have explicit reference to the preceding by (*a*) repetition of an emphasized word, (*b*) demonstrative pronoun or adverb, (*c*) conjunction; which have no such reference, and why. Give the subject of the paragraph, its link or connective reference to the preceding, its method of emphasizing the end. Examine in this way other paragraphs assigned.

(*a*) For that service, for all service, whether of revenue, trade, or empire, my trust is in her interest in the British Constitution. My hold of the Colonies is in the close affection which grows from common names, from kindred blood, from similar privileges, and equal protection. These are ties, which, though light as air, are as strong as links of iron. Let the Colonies always keep the idea of their civil rights associated with your government — they will cling and grapple to you, and no force under heaven will be of power to tear them from their allegiance. But let it be once understood that your government may be one thing and their privileges another, that these two things may exist without any mutual relation — the cement is gone, the cohesion is loosened, and everything hastens to decay and dissolution. As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith, wherever the chosen race and sons of England worship freedom, they will turn their faces towards you. The more they multiply, the more friends you will have; the more ardently they love liberty, the more perfect will be their obedience. Slavery they can have anywhere. It is a weed that grows in every soil. They may have it from Spain, they may have it from Prussia. But, until you have become lost to all feeling of your true interest and your natural dignity, freedom they can have from none but you. This is the commodity of price, of which you have the monopoly. This is the true Act of Navigation, which binds to you the commerce of the Colonies, and through them secures to you the wealth of the world. Deny them this participation of freedom, and you break that sole bond, which originally made, and must still preserve, the unity of the empire. Do not entertain so weak an imagination as that your registers and your bonds, your affidavits and your sufferances, your cockets and your

clearances, are what form the great securities of your commerce. Do not dream that your letters of office, and your instructions, and your suspending clauses, are the things that hold together the great contexture of the mysterious whole. These things do not make your government. Dead instruments, passive tools as they are, it is the spirit of English communion that gives all their life and efficacy to them. It is the spirit of the English Constitution, which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies, every part of the empire, even down to the minutest member.

— BURKE, *Conciliation with America.*
(first paragraph of the peroration.)

(*b*) Do you ask me, then, what is this Puritan principle? Do you ask me whether it is as good for to-day as for yesterday; whether it is good for every national emergency; whether it is good for the situation of this hour? I think we need neither doubt nor fear. The Puritan principle in its essence is simply individual freedom. From that spring religious liberty and political equality. The free State, the free Church, the free School — these are the triple armor of American nationality, of American security. But the Pilgrims, while they have stood above all men for their idea of liberty, have always asserted liberty under law and never separated it from law. John Robinson, in the letter that he wrote the Pilgrims when they sailed, said these words, that well, sir, might be written in gold around the cornice of that future banqueting-hall to which you have alluded, "You know that the image of the Lord's dignity and authority which the magistry beareth is honorable in how mean person soever." This is the Puritan principle. Those men stood for liberty under the law. They had tossed long upon a wintry sea. Their minds were full of images derived from their voyage. They knew that the will of the people alone is but a gale smiting a rudderless and sailless ship, and hurling it, a mass of wreck, upon the rocks. But the will of the people subject to law is the same gale filling the trim canvas of a ship that minds the helm, bearing it over yawning and awful abysses of ocean safely to port.

— GEORGE WILLIAM CURTIS, *The Puritan Principle.*

Accuracy in Words. — Both statement and proof depend on the use of words that leave no doubt. *Achilles was not a hero* — the discussion of this will come to nothing without definite agreement as to the meaning of *hero*. First, then, the proposition must be put into words that make the issue clear, and must further be expanded by an introductory statement, as at pages 247 and 250, wherever there is any risk of ambiguity. Secondly, the discussion must constantly beware of looseness in words. By insisting, for ourselves and our opponents, on accurate definitions and clear distinctions we merely avoid waste of time. Expressions that give apparent support to a proposition by merely stating it in other terms are said to "beg the question." *The government of England is more representative than ours; for it answers more truly the will of the people.* The second member of that sentence begs the question by bringing forward as an argument what is really nothing but a restatement. "Answers more truly the will of the people," is only another way of saying, "more representative." *Writing cannot be taught. If a man has the natural ability to write, he will learn for himself; if he has not, no teaching will make him a writer.* This is more plausible; but, when we scrutinize the terms, we find that *writing* in the first sentence covers more than *write* and *writer* in the second. The first sentence is a proposition about writing in general. The second sentence tries to prove this by assertions about that particular excellence in writing which is called literary. Therefore the opponent should ask at once, What do you mean by *writing?* If you mean literature, there is little debate left. We are not here to maintain that the writing of poetry, for instance, can be taught. But if you mean writing in general, including reports, letters, essays, speeches, descriptions, etc., then your reason does not apply. It begs the question.[1]

[1] For study of precision see Part I., pages 90–106.

Force in Words. — A logical brief, a progressive paragraph plan, and scrupulous accuracy in words, necessary as all these are, will not in themselves suffice. They may fail to move. We need in public speaking, not only to prove, but to appeal. We need to bring our message home. Nor should appeal be thought of as separate from proof. A good speaker does not confine himself to argument in one part and to appeal in another. True, he is most careful of appeal in his close. True again, speeches on occasion offer more opportunity for appeal than speeches in debate. Nevertheless a speaker should endeavor to appeal always. Not content with the logic that has satisfied his own reason, he should always try to bring this logic home to his hearers' feelings. For if they are not interested in his points, if they do not care, he may pile up reasons in vain. This means that appeal, or bringing home to an audience, though it has more room at some times than at others, naturally runs all through. It means further that appeal depends on the way of putting a point, on the choice of words. How does Burke bring home his point about the fisheries of America? Not by statistics alone, but by such concrete words as stirred the sympathy of his hearers by suggesting pictures to their imagination.

And pray, Sir, what in the world is equal to it? Pass by the other parts, and look at the manner in which the people of New England have of late carried on the whale fishery. Whilst we follow them among the tumbling mountains of ice, and behold them penetrating into the deepest frozen recesses of Hudson's Bay and Davis' Straits, whilst we are looking for them beneath the Arctic Circle, we hear that they have pierced into the opposite region of polar cold, that they are at the Antipodes, and engaged under the frozen Serpent of the South. Falkland Island, which seemed too remote and romantic an object for the grasp of national ambition, is but a stage and resting-place in the progress of their

victorious industry. Nor is the equinoctial heat more discouraging to them than the accumulated winter of both the poles. We know that whilst some of them draw the line and strike the harpoon on the coast of Africa, others run the longitude, and pursue their gigantic game along the coast of Brazil.

— BURKE, *Conciliation with America*, paragraph 30.

Such appeal by concrete words he makes again and again, now in a single sentence, now in a whole passage:

Already they have topped the Appalachian mountains. From thence they behold before them an immense plain, one vast, rich, level meadow, a square of five hundred miles. Over this they would wander without a possibility of restraint; they would change their manners with the habits of their life; they would soon forget a government by which they were disowned; would become hordes of English Tartars; and, pouring down upon your unfortified frontiers a fierce and irresistible cavalry, become masters of your governors and your counsellors, your collectors and comptrollers, and of all the slaves that adhered to them. Such would, and in no long time must, be the attempt to forbid as a crime, and to suppress as an evil, the command and blessing of Providence, "Increase and multiply." Such would be the happy result of an endeavour to keep as a lair of wild beasts that earth which God, by an express charter, has given to the children of men.

— *Conciliation with America*, paragraph 51.

Yet Burke was most logical of speakers. Analysis shows his briefs to be models, and the march of his paragraphs irresistible. His chief strength is his structure; but his words also are no less carefully adapted to bring each point home. Swift, in attempting to arouse Ireland against a certain coinage act, was even more specifically concrete; for he had to deal with people of much less average education than Burke addressed in Parliament. Thus Swift's

Drapier's Letters were written in such simple, homely words of feeling as appeal to the imagination.[1]

And let me in the next place apply myself particularly to you who are the poorer sort of tradesmen. Perhaps you may think you will not be so great losers as the rich if these halfpence should pass; because you seldom see any silver, and your customers come to your shops or stalls with nothing but brass, which you likewise find hard to be got. But you may take my word, whenever this money gains footing among you, you will be utterly undone. If you carry these halfpence to a shop for tobacco or brandy, or any other thing that you want, the shopkeeper will advance his goods accordingly, or else he must break and leave the key under the door. 'Do you think I will sell you a yard of tenpenny stuff for twenty of Mr. Wood's halfpence? no, not under 200 at least; neither will I be at the trouble of counting, but weigh them in a lump.' I will tell you one thing further, that if Mr. Wood's project should take, it would ruin even our beggars; for when I give a beggar a halfpenny, it will quench his thirst, or go a good way to fill his belly; but the twelfth part of a halfpenny will do him no more service than if I should give him three pins out of my sleeve.

2. THE WRITTEN PRESENTATION OF FACTS

The written presentation of facts hardly needs separate discussion of its mechanism. Part I. in detail, and the present chapter in summary review, have applied the principles for revising paragraphs and sentences, not only to speaking, but also to writing. Writing, indeed, is often necessary to careful revision, and is always good practice in the handling of sentences and paragraphs. But beyond this there is a field for the written presentation of facts as distinct from the spoken — the field usually covered by the word *exposition* as distinct from *argument*.[2] For persuasion

[1] For full discussion of force in words, see Part I., pages 43–58, 138–151.

[2] See pages 227, 255, 265.

we naturally prefer the oral appeal; for explanation we prefer writing, we like to "have the thing in black and white." Thus what is sometimes called strict, or pure, exposition, excluding all argument or appeal, is better accomplished by writing.

Further still lies that sort of exposition which appeals less to reason than to imagination (see pages 427–428 below). Addison's essays on English country life, for instance, and Irving's too, though they present facts to our reason and draw conclusions, yet seek no more to make points than to make pictures. Such essays, therefore, freely admit description.[1] A logical frame of paragraphs, making the whole composition a progress of ideas rather than a succession of scenes, differentiates them sharply from stories (see Chapter viii.). The plan of the whole is a plan of logic. But the paragraphs are developed less strictly. The careful emphasis and transitions proper to argument and to strict exposition are not needed where sequence is less important. The aim being to suggest descriptively rather than to prove, there is less need to establish connection. Essays of this informal sort aim to discuss, not as in debate, but rather as in conversation. Freedom in all these ways has made the form attractive, ever since Addison exhibited it in the *Spectator*, to essayists whose originality is greater than their research, and who like to touch facts with fancy.

Which of Irving's essays in the *Sketch Book* have most definite progress of thought, and which are most descriptive? Which papers are not essays at all in their main plan, but stories? Draw up in this way a classified table of contents. Classify in the same way essays assigned from the *Spectator*. Report on an informal essay in a current magazine.

Write informal essays on some of the following or similar topics.

[1] For the methods of description, see Part I., pages 108–151.

Make first an outline by paragraphs; but in developing the paragraphs make large use of description, and throughout choose words for simple, direct appeal.

The Country Store.
Election Day.
Living in the Suburbs.
Keeping a Dog.
Music for the Masses.
On "Taking it Easy."
What I Like to See in a Play.
Our Policeman.
Janitors.
Tramps.
Church Fairs.
Wearing Sunday Clothes.
How to Take a Vacation.
On "Blowing One's Own Trumpet."
Lunch.
On Becoming an American.
Advertisement.
American Hurry.
Courtesy in Travel.
The Great American Game.
Co-education.
A Book for an Idle Hour.
Newsboys.
Umbrellas.

3. THE WRITTEN INTERPRETATION OF LITERATURE

Intensive Reading as Distinct from Extensive. — Quite another sort of reading is the study of literature. In preparing speeches we are reading for information; in studying literature we are reading for inspiration. In the former we are concerned only with facts and conclusions, with what is said; in the latter we are concerned also with form, with how it is said. We go to Shakespeare's historical plays, not for the facts of English history, but for the noble beauty of verse, for imaginations of human character that reach our hearts, for such play-building as catches, fixes, and holds our interest up to the final dramatic solution.

Though both kinds of reading depend more or less on a large library, the latter depends much less than the former. One may go a long way in the study of literature with a few books in his own room. The books corresponding to these two uses De Quincey called respectively books of knowledge and books of power. Books of knowledge, being many, various, and often superseded in the progress of science, are the especial field of the large public library. The great books of power, being few and never superseded, we may have on our own shelves. The former are books to consult with an eye simply to what they contain for our use at the time. We turn from one to another, selecting, omitting, comparing, combining anew (page 229). We may use several in a single hour. The latter are books to ponder for what they suggest, to become familiar with, not merely as so much thought, but as feeling expressing itself in beauty. We read them one at a time and slowly. The former sort of reading, then, we may call *extensive*; the latter, *intensive.*

In collecting facts from books of knowledge what books of power have you met? Instance a book of knowledge and a book of power on the subject of chivalry; on two other subjects of your own choosing. Explain these instances to make the distinction clear. Of the books of power included in your present study of literature, which have also some value as books of knowledge? Show thus that the distinction sometimes holds between parts of the same book, as well as between different sorts of books on the same subject. Illustrate the discussion by the difference between building and architecture. Contrast an experience of yours in reading for debate with an experience in making the acquaintance of a work of literature. Arrange all this for connected oral presentation in five minutes. Write it out afterwards as an essay.

How Composition Helps the Study of Literature. — Intensive reading, too, as well as extensive, may be furthered

by composition. Though writing about a piece of literature is never an important object in reading, it may be an important means. To read *The Deserted Village* in order to write about it would be trivial and perverse. We read it to appreciate it, to feel it, to get an impression. Nevertheless, having read it thus, we may sometimes realize better what we feel by trying to make others sympathize; we may come to appreciate its art better ourselves by explaining its method to others; in a word, we may sharpen impression by expression.

Selecting from the literature recently studied in common some piece that appealed to you more than to your fellows, try to awaken more sympathy in them by showing orally what aspects of it you liked. Present each of these aspects distinctly (melody of verse, excitement of plot, revelation of character, message to us, or whatever else they may be) but group in one paragraph such minor ones as you have least to say about, and put into the last paragraph what seems to you the most important single aspect.

Discuss in the same way why ..... does not appeal to you. In both cases use comparison and contrast, with abundance of instances. Write these out afterward as essays.

To say that this kind of reading is different is to say that the preparation for composition on it is also different. Instead of collecting facts as the very object of composition, we are not dealing, except by the way, with facts at all; and our reading has been slowly assimilated before we think of writing. Instead of grouping facts from several books, we group our own opinions concerning one book, or perhaps one poem. Having appreciated it, we take account of our appreciation; we analyze our impressions so as to give account of them to others. We group and order our impressions because without grouping we cannot present. To convey our impressions, we have to arrange them. This part of the process is like the preparation to present facts; for all exposition demands a plan. But the preceding part

is different. Instead of facts common to all, we deal with opinions and feelings of our own. Thus that kind of exposition in which we interpret literature is prepared from beginning to end by thinking. The preparation is all in one's own head.

But suppose your opinion on a piece of literature is hasty, biased, or ignorant. Suppose your appreciation is very imperfect in your own eyes. Nevertheless your expression of it is not worthless. It may be worth something in general discussion; it is at least worth something to yourself. The object is not to influence the opinion of the larger public. That may be left to more expert critics. It is to show what literature means to you. The value of the study of literature is its value to each student; and a direct means of enhancing this value is to interpret in connected composition whatever appreciation each reader has reached for himself. This does not mean that he must avoid the opinions of others. Novelty is no virtue here; and the discussion of teacher and class, for instance, ought to stimulate appreciation in everybody. Nor does it mean that he must not read the opinions of critics. But it does mean that he should first of all read the book itself by and for himself, and that throughout he should think for himself.

Write an essay of three or four paragraphs, setting forth the good qualities of a book that you read some time ago and have re-read since. The object is to recommend to others what you have enjoyed yourself. *Paragraph I.* Tell what kind of book it is (story, history, travel, narrative, poetry, speech, etc.) and give a summary of its contents. *Paragraph II.* Tell some of the details that you liked, *e.g.*, description of people or scenery, nobility or simplicity of language, clearness of arrangement, humor. *Paragraph III.*, etc. Set forth more fully what seems to you the chief point of excellence or the quality that especially makes the book distinct and different from others.

Grouping Notes of Literary Impressions. — The preparation for such essays may be a slow accumulation, and indeed is better so. Throughout the study of literature, one's own impressions and the ideas brought out in conversation and class discussion may be set down from time to time on slips or cards (page 227), or in a loose-leaf note-book, and indexed by headings. By this means there is soon a plenty of material from which to choose and amplify topics for essays. Though our appreciation of literature is happily not confined to what we can explain under headings, though sometimes our enjoyment of it is too delicate to be analyzed, still there will always be much that we can explain clearly with profit to others and to ourselves. Composition thus makes the study of literature more definite.

Notes of the study of a *story* can be grouped under the general headings: 1. *kind*, or general character and main traits (romance of chivalry, novel of modern manners, sea-story, etc.); 2. *plot* (see Chapter viii), arrangement of the story to heighten interest, skill of the author in combining several plots and in making each situation appeal to our imagination; 3. *characters*, truth to life, distinctness as of real persons, or vagueness as of mere types, noble traits of character, many or few characters, etc.; 4. *setting* or scenery, skill in description, *i.e.*, in making us imagine the surroundings; 5. *special qualities* not included under other headings. Thus the details that strike the attention separately during a course of study can be grouped for connected exposition.

Notes for the study of a *play* may be grouped largely under the same headings. In detail it is often profitable to note why a certain scene is put in a certain place, and what is the effect of a certain character upon others in the play. The time supposed to be covered by the action, the climax, crisis, or turning-point of the play, what is supposed to have happened before the curtain rises and how these facts are communicated to the audience, — all these may be sub-headings under the general heading of plot. Notes on character may be subdivided into (*a*) character as re-

vealed by habit of speech, (*b*) character as revealed by actions, (*c*) character as revealed by the opinions and attitude of other characters. Thus we may judge the imaginary persons of a play as we judge the real persons of actual life.

Notes of a *poem* may be grouped under: 1. *verse*, meter, melody etc.; 2. *description* of nature; 3. *style*, or choice of words; 4. *conception and sentiment*, the idea of the whole, the poet's sentiments regarding human life, and his mood as shown in particular passages.

Notes of *speeches* and *essays* may be grouped under headings from this book; *e.g.*, 1. outline, general plan and progress of thought; 2. paragraphs; 3. sentences; 4. style, or choice of words.

Not all these headings should be used in every case, nor should each be confined always to a single paragraph. What seems most important or interesting in each work should have most space. For the same reason, the order of points should be adjusted to the subject and the audience. The idea is, not to adopt the same plan for every essay, nor to make the treatment formal. On the contrary, the treatment should freely reflect the feelings of the writer. The idea of the suggested headings is merely to group the notes so as to make clear their bearing. The choice and use of the notes is a different and a later task.

Subsidiary Use of Biography and History. — So far nothing has been said of notes on the author and the history of his time. That is because, for the study of literature, the first and most important consideration is always the book itself. With this we should usually begin; on this we should always spend most of our time. The book itself expresses the author's surroundings, and reveals himself, better than he can be revealed by any other means. The study of biography and history as a means to the appreciation of literature should therefore be kept subordinate. Its value in this connection is only to correct or increase our impressions of the literature itself. And there is another reason for considering the subordinate study of biography and

history separately. It is distinct from the study of literature proper in that it deals with facts (see page 314). Thus its method, in both preparation and presentation, is essentially the same as that explained in Chapter i. and in the first section of the present chapter. To prepare an essay on certain aspects of Shakespeare's time or on the character of Scott is much the same task as to prepare a speech or essay on Lincoln or on our trade with South America. Both demand the collection, grouping, and interpretation of facts as distinct from opinions and feelings. For this reason, as well as to keep such study subordinate, it is well to eschew any mere chronological summary of an author's life (see page 225). Better consider his life in such aspects as are most clearly related to his writing; or insert in an essay giving your own interpretation of his book a paragraph on the book as revealing the author.

Subjects for Essays Interpreting Literature

Subjects from the following list should be chosen according to one's familiarity with the books, and should also suggest similar use of other books.

1. *The Character of Cassius* (or any other of Shakespeare's personages). Group your impressions under (1) habit of speech, (2) effect on the other characters on the play, (3) actions. After analyzing thus, select what seem to you the main aspects of his character for an essay of three or four paragraphs.

2. *The Structure of Macbeth* (or any other play). Use the headings suggested on page 317.

3. *Franklin as a Typical American.* What qualities of Franklin, appearing in his autobiography, are typically American? Group your impressions of his character under these heads.

4. *Gray's Elegy.* (1) What is an elegy? Define, compare, contrast, by some investigation in the library. Theme of this elegy? Meter? Make this a paragraph of clear definition; but arouse interest by beginning with some quotation that is at once

striking and typical of the whole poem. (2) Discuss Gray's descriptions of nature, giving instances, comparisons, and contrasts. Close with a summary of the characteristic traits of Gray's description. (3) Sentiments regarding human life, mood of the poet in this and other poems, reflection of the poet's own life (select incidents from his life to show this). (4) Message and impression of the poem as a whole.

5. *The Ancient Mariner as a Ballad.* (1) Tell what a ballad is, and give instances (see page 342). Compare a ballad by Scott. (2) The narrative structure: select headings from Chapter viii.; compare the story-telling with that of some old ballad. (3) The descriptions. (4) The message and impression of the whole.

6. *Comus as a Mask.* (1) The occasion and the theme. Describe the audience, actors, and scene at the opening as you imagine them. Bring out the underlying idea or conception and show how it was adapted to the circumstances. (2) Differentiate a mask from other forms of drama by comparison and contrast, so as to bring out the characteristic traits of this form. (3) Contrast certain parts that are dramatic in action with other parts that are merely spectacular. (4) The meter, beauty of the verse, incidental songs. (5) Is *Comus* characteristic of Milton as you know him from other poems and from reading his life?

7. *The Castle.* From Scott's *Ivanhoe* and other of his works that you have read, and from reference books, explain fully a medieval castle. Use incidental description freely.

8. *A Tournament.* From Scott's *Ivanhoe,* Tennyson's *Idylls of the King,* and any other books familiar to you, explain the idea and methods of a tournament. Use incidental description freely.

9. *Scott the Romancer.* Show how Scott's sympathies and reading led him to choose the kind of subjects that are most common in his works.

10. *Scott the Story-teller.* Discuss under headings chosen from Chapter viii. Scott's story-telling in *The Lady of the Lake* or *Marmion* (Subjects 9 and 10 may be combined).

11. *The Stage-coach and the Railroad.* De Quincey, in the thirteenth paragraph of his *English Mail-Coach,* says: "The modern modes of travelling cannot compare with the old mail-coach system

in grandeur and power." Does he convince you of this? Explain and describe "the old mail-coach system" as you understand it from De Quincey, Dickens, Hughes (*Tom Brown at Rugby*), or other books, whether history or fiction. Contrast with this the railways of 1849, the date of De Quincey's essay (Consult a cyclopedia under *Railroad*). How far do De Quincey's objections stand against steam railways to-day? Electric railways? Automobiles? The subject may be outlined for a speech before it is worked out as an essay.

12. *The Coffee House.* Explain fully, with incidental descriptions, London coffee houses in the time of Addison.

13. *English Country Life.* Compare the notions that you get of English country life in the early nineteenth century from Irving's *Sketch Book*, George Eliot's *Silas Marner*, and Mrs. Gaskell's *Cranford*, with those of country life in the eighteenth century derived from Goldsmith's *Vicar of Wakefield* and *Deserted Village*, and Addison's papers in the *Spectator*. Other works may be added or substituted.

14. *Essays and Reviews.* Compare the method and style of an essay by Addison with those of an essay by Macaulay, grouping your material under headings chosen from this book; *e.g.*, coherence of the whole, use of description, paragraphs, sentences, choice of words as adapted to the readers in each case, etc. Entitle your composition The Two Kinds of Essays (see page 424).

15. *Why Has the Pilgrim's Progress Endured?* Write an essay to explain the enduring popularity of the *Pilgrim's Progress* and its acknowledged rank as a classic of English literature. Show the extent of its popularity and the causes, the popular qualities that you yourself find in the book. Compare it in this regard with other books. Are *classic* and *popular* synonymous? Are all works of enduring popularity classic? Give instances. Devote a paragraph to making quite clear what is meant by calling the *Pilgrim's Progress* classic. Conclude with a summary of its fundamental qualities.

16. *The Pilgrim's Progress as an Allegory.* (1) Definition of allegory, with instances. (2) Comparison with other allegories, especially with those of life as a pilgrimage. (3) Consistency of

this allegory, whether it is carried out clearly and naturally; *e.g.*, do you feel yourself excited by certain parts as by real life? Does the allegory seem sometimes to be forgotten?

17. *The Character of Bunyan* (or of some other author). Write, not a chronological summary of his life, but an estimate of his character in its most striking traits.

18. *The Puritans of Bunyan's Time; e.g.*, what they believed, how they looked and acted (contrast with the Cavaliers; describe), why they were disliked, what they accomplished. Use your reading of the *Pilgrim's Progress*, the character of Malvolio in *Twelfth Night*, and any other works of fiction known to you, as well as your knowledge of English and American history.

19. *Milton as a Puritan.* (1) Explain who the Puritans were and what they stood for. (2) Tell of Milton's political activities. (3) Certain Puritan qualities in Milton's poems. (4) The main traits of the man, as we gather them from his work and his life; how far his religious attitude affected his art. Make any contrast that you can (A striking contrast is Dante).

20. *Bunyan's Use of the Bible.* Group in four or five paragraphs some of the following; and arrange the paragraphs in such order as will make a progressive essay.

(*a*) What translation of the Bible did Bunyan use? When and by whom was it made? Has it had much influence on English religion? on English thought in general? on English literature?

(*b*) Does Bunyan seem usually to copy texts or to quote from memory?

(*c*) In what sense is Bunyan's style Biblical? Mention two passages in the *Pilgrim's Progress* which are derived directly from the Bible, and tell how the Bible is used in them.

(*d*) Is Bunyan's use of the Bible like that of the Puritans of his time?

(*e*) Compare Bunyan's use of the Bible with that of some other author.

(*f*) Does Bunyan seem to have read the Bible as a collection of books or as a collection of texts? Does he usually speak of books, or of separate passages?

(*g*) Is Bunyan's simplicity due to the influence of the Bible?

Imitation to Heighten Appreciation. — Another way of applying composition to further the study of literature is imitation. Instead of explaining our appreciation, we try to show it by writing in the same way. This sort of writing, of course, is quite limited. To attempt a scene like one of Shakespeare's would be absurd. No less absurd would be the attempt to equal the literary excellence of any other great author. But without trying to imitate the inimitable, and without any thought of equaling our models, we may yet heighten our feeling for some works by trying to follow their methods and, to some extent, their style. Thus we come to appreciate them better.

Write *Spectator* papers on some of the following, or other topics of your own choice. Instead of using obsolete turns of expression, try by using Addison's methods to reach something like the impression that he makes on you. The length of these essays is unimportant. Instead of a single long essay, several short ones (150–200 words) on as many different topics may be much more profitable. (See also page 313.)

The Country Store.
Uncle Bob at the Theater.
A Country Sunday.
One-cent Newspapers.
A Certain Tendency of Womankind in Leaving a Street-car.
Chicago Lodgings.
My Friend the Captain.
St. Valentine's Day.
On Studying Human Nature.
Election Speeches in the Street.
The Bridge.
The Idle Rich.
Modern Gipsies.
Pin Money.
"Hoodlums."
On Being a Good Fellow.
"Strap-hangers."
Talking about One's Health.
Bill Boards.
A Lady's Library.
Public Manners.
The Real Farmer and the Comic-paper Farmer.
"Extra! Just Out!"
Practical Jokes.
The Ward Boss.
Public Speaking To-day.
The Art of Conversation.
Stage Properties.
The Old Meeting-house.
"Taking to the Woods."

On the River.
Economy of Time.
False Shame.
Sunday Newspapers.
The Village Loafer.
The Circus.

Some of these topics suggest a more expository, some a more descriptive, treatment. In this variety they are like Addison's; and, like Addison, the student should aim to make every essay, whatever its main object, interesting by abundance of descriptive detail.

(The following assignments are intended as suggestive of others. Such work should be adapted to the individual and offer considerable range of choice.)

Write an essay (500–600 words) in the style of the two opening and the three closing paragraphs of De Quincey's *Joan of Arc* on some historical person that you admire, or some historical scene that stirs your imagination; *e.g.*, Nathan Hale, The Execution of André, Montcalm at Quebec. Try not to use De Quincey's phrases, but to keep a similar tone or style.

Taking hints of method from paragraphs VI to X of De Quincey's *Joan of Arc*, write on The Cross-Roads, choosing as your subject Albany in the Revolution, for instance, or some other important cross-roads at a particular period of history, and imagining how it must have seemed to live there then.

Taking hints of method from paragraphs XX to XXII of De Quincey's *English Mail-Coach* (Going Down with Victory), describe a crowd that you have seen waiting for some great news, as of war or election.

Write a character sketch of Mr. By-Ends, or some other person in the *Pilgrim's Progress*, using the headings suggested at page 319 for analysis of the characters of Shakespeare.

Outline a character sketch of some real person who reminds you of a person in the *Pilgrim's Progress*. Instead of working this out as an essay, describe him as to looks, actions, attitudes, speech, etc., and suggest how he is regarded by his companions.[1]

Now write a dialogue between this person and a companion, imitating Bunyan's method, but keeping to the language of our

[1] For descriptive methods, see Part I., Chapter iii., and page 329 below.

own day. Try to make both these persons speak and act according to their characters.

Compose in the language and characters of our own day a scene like the one between Christian and Hopeful and Mr. Demas. Make Mr. Demas an unprincipled stock-broker, for instance, and put the scene in Wall Street. Imitate another scene of the *Pilgrim's Progress* in the same way.

Write in the style of the *Pilgrim's Progress* the dialogue between Little-Faith and the robbers.

Write part of the Vanity Fair chapter in the language, characters, and surroundings of our own day, setting the scene at Coney Island, in the Bowery of New York, Kearny Street in San Francisco, Butte in Montana, the pleasure-ground of some great exposition, or some other appropriate place known to you.

How Literature Helps the Study of Composition. — But helpful as imitation may be in heightening appreciation of literature, it is far more widely helpful in improving our own composition. Every chapter of this book brings in literature to the help of composition. From the masters we learn method. Imitation for this purpose is not of style, but of structure, of composition in the literal sense, of the way of putting together. Macaulay will show us how to develop a paragraph or balance a sentence; Burke, how to group facts and build up a progressive series of paragraphs; Dickens, how to describe vividly by concrete detail. In each author we study most that particular method in which he excels. The result is not at all a patchwork or composite of other people; for we deal with our own matter. What we write is our own. We do not write on conciliation with America because Burke wrote on it; we learn from Burke how to make more effective our own debate on the increase of the navy. We learn from Macaulay how to make our interpretation of literature clear and interesting. We learn from Dickens's description of the

Cratchits' Christmas dinner how to make more lively our own descriptions of Thanksgiving Day. In a word, this kind of study should be, not paraphrase of an author's matter, but imitation of his method.[1]

[1] For systematic application of this principle, see the present author's *How to Write, a Handbook Based on the English Bible* (The Macmillan Company). A different method of imitation, admitting more paraphrase, is applied in detail to Irving's *Sketch Book* by the Rev. Francis P. Donnelly in his *Imitation and Analysis* (Allyn and Bacon).

CHAPTER VIII

INTEREST BY PLANNING: THE STRUCTURE OF NARRATIVE

Themes in connection with this chapter should be short stories. The difficulty of this task for most students precludes any such degree of achievement as is possible in argument and exposition; but the very effort is of direct value in heightening appreciation of literature. Therefore the stories written out from beginning to end should be few — in many cases only one — and very carefully revised as a study in heightening interest by the form, or plan, of the whole. Other stories may be merely planned, i.e., thought out as to characters, scene, time-lapse, opening, etc. Thus a single plot may sometimes be assigned to the whole class for each to plan and all to discuss together. In such cases it is well to write out the first hundred words or two; for the way of beginning shows pretty well how one has grasped the notion of narrative structure, or plan. Such plan, or outline, as is taught in the preceding chapters for exposition and argument must be studiously avoided for narrative. The main lesson of this chapter is that narrative form is quite distinct. Excellent additional practice may be found in reviewing description with such assignments as are suggested in Part I. Chapter iii; for narrative differs from description mainly in that sustained structure which is the student's greatest difficulty. Without being able to sustain a story of any length, he may yet learn to make single suggestive scenes interesting and significant. Several scenes of this sort are suggested as exercises in the text.

Besides the writing and planning of stories, there should be written as well as oral expositions of stories assigned for analysis. Further suggestions will be found in the text.

1. STORY-TELLING AS UNIVERSAL

Of all writing and speaking, the most popular is the telling of stories. This has been so always, from the days when men lived in huts and sat about a fire on the ground. Indeed, when we go back now to such primitive customs, when we sit about the camp-fire in vacation, we feel most appropriately the primitive impulse to hear and tell stories; but even in ordinary routine few days pass without story-telling. Story-reading, too, in one form or another, fills a large part of the time that we spend on books. Sixty per cent of the books drawn from our public libraries is fiction; our newspapers consist largely of stories of fact; in short, the most constant and extensive kind of composition is narrative, or story.

Yet some people continue to do it very ill. Though every one has to write letters, many people never learn to write them well; though every one has to tell stories, many people have never learned to make them interesting. Besides lack of education, this shows two things: first, that story-telling is an art; second, that its main object is to be interesting. Story-telling is an art evidently, because the same events become in one man's mouth confused and tedious, in another's clear and lively. Its first object is to be interesting, because everything else depends on that. The ultimate object of a story may be to convey information, or to instruct by example, or merely to amuse; but none of these things can it accomplish unless it is interesting. In order to influence a reader, the story-teller must first learn how to hold his interest. An essay may perhaps succeed merely by being clear; but a story will not succeed at all unless it is interesting.

2. STORY-TELLING AS CONCRETE

The art of story-telling, then, means the ways of making a story interesting. Interest in general depends first on adaptation to the audience, and secondly on abundance of definite, concrete detail.[1] Children of fairy-tale age like to begin with "Once upon a time." Older readers usually prefer a story that omits all introductory explanation; they had rather begin as it were in the middle. But all readers and hearers alike, whatever their age or race, enjoy abundance of concrete detail. Every one likes in a story to have his imagination stirred by specific mention of colors, attitudes, smells, and other matters of sensation, but, above all, of the details of motion and sound.

This is one reason for the popularity of the *Ancient Mariner* with young and old alike. From beginning to end it is very concrete, constantly suggesting to the imagination sights and sounds and movement.

The bride hath paced into the hall.
  Red as a rose is she.
Nodding their heads before her goes
  The merry minstrelsy.

The wedding guest he beat his breast,
  Yet he cannot choose but hear;
And thus spake on that ancient man,
  The bright-eyed mariner.

"And now the storm-blast came, and he
  Was tyrannous and strong.
He struck with his o'ertaking wings
  And chased us south along.

"With sloping masts and dripping prow,
  As who pursued with yell and blow

[1] Part I., pages 25–32, 109–117.

Still treads the shadow of his foe
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled."

Point out the concrete detail in the passage above: sound, motion, attitude, color, etc. Choose from one of your favorite stories in verse or prose a passage containing abundance of concrete detail. Bring this to read aloud and discuss in class.

Point out the concrete detail in the following newspaper story.

Daisy, a fox terrier belonging to Mrs. John Avenius of 280 St. Nicholas avenue, Brooklyn, is troubled by a mystery which concerns her best boy friend, Leonard Emke, who lived a few doors away, but who hasn't been out to play with her since something very strange happened on Wednesday evening.

Just after supper on that day Lennie ran out into St. Nicholas avenue with his ball and Daisy was just crazy with delight. The workmen had stopped digging in the big trench in the street and there was nothing to hinder one's going right up on top of the bank which bordered it, and if one were a five-year-old boy one was very apt to do so.

When Daisy came back with the ball after a long run her playmate had disappeared. Up and down the embankment she ran, the ball in her mouth. Perhaps if she barked he would answer. So she barked and the ball rolled into the hole. Daisy rushed to save it, lost her balance and went down thirty feet, clawing madly at the dirt.

It was damp and cold there and the light didn't get down to the bottom at all. Daisy was rather scared, of course, but presently she found that Lennie was down there too, so she cheered up a little. He was lying very still with one leg doubled up under him, and his head was cut. Daisy began to lick his face and hands, but he didn't move and Daisy's fear grew. She whined and then howled.

After a long, long time Christopher Emke, Lennie's big brother, came down a ladder with a lantern. Daisy was glad to see him, but he didn't pay any attention to her; just picked Lennie up and

carried him out. Daisy had to wait over an hour before another man came down and rescued her.

She heard afterward that Christopher carried Lennie all the way to the German Hospital. But the hospital didn't do him any good, and perhaps when Daisy is waiting for some one to come and play ball with her on the long summer days she will realize in a fox-terrier way what happened to Lennie while she was chasing the ball.

—*New York Sun*, May 15, 1908.

Compare as to abundance of concrete detail two different newspaper stories of another event chosen by you as interesting.

Prepare an oral report to show the application of the passage from Macaulay quoted on page 395 to this section.

The first way of interest, then, is to tell the story in the concrete, to give the light, sound, color, and movement of things, and especially the gesture, attitude, and speech of persons. For this is the way to put the reader there, to make him imagine himself in the scene. By this means a reader enters into the story instead of having it explained. Now to explain a story is to forfeit interest. Among the greatest bores are the people who insist on stopping to explain each incident instead of trusting to our imagination. "Go on," we feel like saying, "Tell me what happened, what the people said, how they looked and moved. Then I shall understand as much as you did." For the way to be lively in story-telling is not to sum up in explanation, but to choose those concrete details which, as we say, tell the tale.

After the battle with Mordred, Sir Bevidere bore King Arthur from the field, threw the magic sword back into the lake, and placed his master on the mystic barge. Compare as to abundance of concrete detail Malory's story of these events in the twenty-first book of the *Morte d'Arthur* with Tennyson's in the *Idylls of the King*.

A child has just fallen off the end of a crowded pier into the water. Instantly there is *consternation, confusion, clamor, attempt at rescue.* Instead of explaining in such abstract terms, tell how the crowd moved, what the mother said and did and how she looked, how a lad dived, etc. Try to give the impression of consternation, etc., without using any such word, merely by what people say and do. Stir the imagination to picture the scene. Use the following story as a model in any point of method that seems to you effective; *e.g.*, the use of dialogue.

Policeman Frederick J. Wilday of the East Fifty-first street station, who got the Rhinelander medal for bravery in 1904, jumped off the Fifty-first street dock into the East River yesterday afternoon and rescued Mary McDowell, seven years old. He and the girl were unconscious by the time others found them safe on dry land.

Mary McDowell, whose home is at 408 East Fifty-first street, went down to the pier after school to watch the boats go by. She says that a big boy pushed her off, but companions assert that she simply got too near the water and tumbled in. Policeman Wilday, on duty at the ferry house at East Fifty-second street, heard from a little girl that Mary was in the river. When he got to the Fifty-first street pier Mary was drifting rapidly twenty-five feet from shore. Nothing was visible but her curly head, and her eyes were closed.

Wilday threw off his helmet and jumped in. The girl disappeared and when she bobbed up again she was off Forty-ninth street. Wilday raced to her side, got a good hold and swam with her to the Fiftieth street dock, narrowly missing the ferry-boat William H. Wickham, which was manœuvring in his wake.

Meanwhile a little girl had run to the McDowell home and cried out: "Oh, Mrs. McDowell, your Mary is drowned in the river." The father and mother got to the pier about the time Wilday reached the shore. Mrs. McDowell threw her arms about the policeman, who was reeling, and kept him from falling.

Bystanders carried the unconscious policeman and girl aboard the ferryboat, and at full speed the Wickham hurried them over

to Blackwell's Island, where both came around all right in the hospital.

—*New York Sun*, May 15, 1908.

Express the happiness of a family reunion on Thanksgiving Day by telling of the arrival of the grandchildren and the gathering about the dinner table. Just as the company sits down the youngest son unexpectedly returns from the Klondike.

Two young people in an automobile, after listening at the top of a hill, swung rapidly down grade around a curve to cross a railway. Just as they were about to cross, they became aware of a fast express almost upon them. By reversing and braking, the driver halted the machine within three feet of the passing train. As if you were the driver, tell your sensations and motions and what you saw and heard of your friend's. Then write another story as if you were the engineer of the express.

Two travelers in an automobile were attacked by timber wolves in a solitary part of Wyoming. Being unable to draw away on account of the steep grade and the mud and snow, or to frighten the wolves by the horn or head-light, they fired as the circling animals closed in. Stopping only to devour the dead, the others closed in again. Ten wolves were killed, and the ammunition nearly exhausted, before the pack fled.

A fireman is carrying a half-suffocated woman along the cornice of a burning building. He reaches the ladder, slips, recovers, descends. Make the incident vivid by telling what the watching crowd below said and did.

The assassination of Lincoln was announced in the midst of business on Wall Street. How do you imagine the shock to have affected people? Tell the incident by imagining what people said and did. Close the story with Garfield's standing on the steps of the sub-treasury to say, "God reigns, and the government at Washington still lives."

The winter at Valley Forge was full of privation for the Continental Army. What does *privation* mean in concrete, physical details? Did the men have blankets enough? Shoes? What did they have to eat? Collecting as many of such concrete details

as you can from histories, weave them [1] into the story of a young enlisted farmer who (1) resolved at his scanty camp breakfast to endure such hardship no longer, (2) complained to his captain, and (3) was abashed and silenced, at the unexpected arrival of Washington, by discovering that the general fared no better than the men. (4) Going back to his hut and finding his comrades . . . . he said . . . . Try throughout to suggest the recruit's character by his manner of speech and action.

Concrete Revelation of Character. — The last exercise suggests that talk and actions may reveal something of each person's feeling and character. For concrete detail is especially effective in putting the reader there when it awakens sympathy with persons. A woman's way of talking or walking, a man's gestures, the physical expression of excitement by pallor or trembling of the hands, — such things in actual life are very eloquent to us of states of mind, and, when they are habitual, reveal character. So in story-telling the most important use of concrete detail is for revelation of emotion and character. Thus Dante tells by concrete details the anguish of a father imprisoned with his sons and seeing them starve with him.

When I awoke before the morrow, I heard my sons, who were with me, wailing in their sleep and asking for bread. Truly thou art cruel if already thou grievest not, thinking on what my heart foretold; and if thou weepest not, at what art thou wont to weep? Now they were awake, and the hour drew near when food was wont to be brought to us, and because of his dreams each one was apprehensive. And I heard the door below of the horrible tower locking up; whereat I looked on the faces of my sons without saying a word. I wept not, I was so turned to stone within. They wept; and my poor little Anselm said, "Thou lookest so, father; what aileth thee?" Yet I did not weep; nor did I answer all that day, nor the night after, until the next sun came out upon

[1] Part I., pages 131–135.

the world. When a little ray entered the woeful prison, and I discerned by their four faces my own very aspect, both my hands I bit for woe.

— DANTE, *The Divine Comedy, Hell,*
Canto xxxiii (Norton's translation).

Thus Thackeray expresses in a significant action the feeling and character of General Webb when he found himself cheated of due honor by the Duke of Marlborough's report in the gazette.

Mr. Webb, reading the gazette, looked very strange — slapped it down on the table — then sprung up in his place, and began, "Will your Highness please to —"

His Grace the Duke of Marlborough here jumped up too — "There's some mistake, my dear General Webb."

"Your Grace had best rectify it," says Mr. Webb, holding out the letter. But he was five feet off his Grace the Prince-Duke, who besides was higher than the General . . . and Webb could not reach him, tall as he was.

"Stay," says he with a smile, as if catching at some idea; and then, with a perfect courtesy, drawing his sword, he ran the gazette through with the point and said, "Permit me to hand it to your Grace."

— THACKERAY, *Henry Esmond,* Book II. Chapter xv.

Compare with this the scene at the end of the same novel, in which Esmond breaks his sword.

Then going to the crypt over the mantelpiece, the Colonel opened it and drew thence the papers which had so long lain there.

"Here, may it please your Majesty," says he, "is the Patent of Marquis sent over by your Royal Father . . . . These are my titles, dear Frank, and this is what I do with them" . . . . And as Esmond spoke he set the papers burning in the brazier. "You will please, Sir, remember," he continued, "that our family hath ruined itself by fidelity to yours: that my grandfather spent

his estate and gave his blood and his son to die for your service; that my dear lord's grandfather . . . died for the same cause; that my poor kinswoman, my father's second wife, after giving away her honor to your wicked, perjured race, sent all her wealth to the King, and got in return that precious title that lies in ashes, and this inestimable yard of blue riband. I lay this at your feet and stamp upon it. I draw this sword, and break it, and deny you; and had you completed the wrong you designed us, by heaven, I would have driven it through your heart, and no more pardoned you than your father pardoned Monmouth. Frank will do the same, won't you, cousin?"

Frank, who had been looking on with a stupid air at the papers as they flamed in the old brazier, took out his sword and broke it, holding his head down. "I go with my cousin," says he, giving Esmond a grasp of the hand.

—THACKERAY, *Henry Esmond*, Book III. Chapter xiii.

A critical moment in *Silas Marner* is brought home to us by the same means.

"But you must make sure, Eppie," said Silas, in a low voice — "you must make sure as you won't ever be sorry because you've made your choice to stay among poor folks, and with poor clothes and things, when you might ha' had everything o' the best." . . .

"I can never be sorry, father," said Eppie. "I shouldn't know what to think on or to wish for with fine things about me, as I haven't been used to. And it 'ud be poor work for me to put on things and ride in a gig, and sit in a place at church, as 'ud make them as I'm fond of think me unfitting company for 'em. What could *I* care for then?"

Nancy looked at Godfrey with a pained, questioning glance. But his eyes were fixed on the floor, where he was moving the end of his stick, as if he were pondering on something absently. . . .

"What you say is natural, my dear child — it's natural you should cling to those who've brought you up," she said mildly; "but there's a duty you owe to your lawful father. There is perhaps something to be given up on more sides than one.

When your father opens his home to you, I think it's right you shouldn't turn your back on it."

"I can't feel as I've got any father but one," said Eppie, impetuously, while the tears gathered. "I've always thought of a little home where he'd sit i' the corner, and I should fend and do everything for him: I can't think o' no other home. I wasn't brought up to be a lady, and I can't turn my mind to it. I like the workingfolks, and their victuals, and their ways. And," she ended passionately, while the tears fell, "I'm promised to marry a workingman, as 'll live with father, and help me to take care of him."

Godfrey looked up at Nancy with a flushed face and smarting dilated eyes. . . . "Let us go," he said in an undertone.

— George Eliot, *Silas Marner*, Chapter xix.

So also we are made to feel the strong emotion of a wartime scene in more familiar surroundings. We are before the country post-office in a crowd filled with the rumor of a great battle.

"Run in for me — that's a good boy — ask for Dr. Stratford's mail," the teacher whispered, bending over me.

It seemed an age before I finally got back to her, with the paper in its postmarked wrapper buttoned up inside my jacket. I had never been in so fierce and determined a crowd before, and I emerged from it at last, confused in wits and panting for breath. I was still looking about through the gloom in a foolish way for Miss Stratford, when I felt her hand laid sharply on my shoulder.

"Well — where is it? — did nothing come?" she asked, her voice trembling with eagerness and the eyes which I had thought so soft and dove-like flashing down upon me as if she were Miss Pritchard, and I had been caught chewing gum in school.

I drew the paper out from under my roundabout, and gave it to her. She grasped it, and thrust a finger under the cover to tear it off. Then she hesitated for a moment, and looked about her. "Come where there is some light," she said, and started up the street. Although she seemed to have spoken more to herself than to me, I followed her in silence, close to her side.

For a long way the sidewalk in front of every lighted store-window was thronged with a group of people clustered tight about some one who had a paper, and was reading from it aloud. Beside broken snatches of this monologue, we caught, now groans of sorrow and horror, now exclamations of proud approval, and even the beginnings of cheers, broken in upon by a general "Sh-h!" as we hurried past outside the curb.

It was under a lamp in a little park nearly half-way up the hill, that Miss Stratford stopped, and spread the paper open. I see her still, white-faced, under the flickering gas-light, her black curls making a strange dark bar between the pale-straw hat and the white of her shoulder shawl and muslin dress, her hands trembling as they held up the extended sheet. She scanned the columns swiftly, skimmingly for a time, as I could see by the way she moved her round chin up and down. Then she came to a part which called for closer reading. The paper shook perceptibly now, as she bent her eyes upon it. Then all at once it fell from her hands, and without a sound she walked away.

— HAROLD FREDERIC, *The Eve of the Fourth*, from *In the Sixties*.

By abundance of concrete detail Dickens makes us gradually familiar with Uriah Heep.

"You are working late to-night, Uriah," says I.

"Yes, Master Copperfield," says Uriah.

As I was getting on the stool opposite to talk to him more conveniently, I observed that he had not such a thing as a smile about him, and that he could only widen his mouth and make two hard creases down his cheeks, one on each side, to stand for one.

"I am not doing office-work, Master Copperfield," said Uriah.

"What work, then?" I asked.

"I am improving my legal knowledge, Master Copperfield," said Uriah. "I am going through Tidd's Practice. Oh, what a writer Mr. Tidd is, Master Copperfield!"

My stool was such a tower of observation that, as I watched him reading on again after this rapturous exclamation and following up the lines with his forefinger, I observed that his nostrils, which

were thin and pointed, with sharp dints in them, had a singular and most uncomfortable way of expanding and contracting themselves — that they seemed to twinkle instead of his eyes, which hardly twinkled at all.

"I suppose you are quite a great lawyer?" I said, after looking at him for some time.

"Me, Master Copperfield?" said Uriah. "Oh, no! I'm a very umble person."

It was no fancy of mine about his hands, I observed; for he frequently ground the palms against each other as if to squeeze them dry and warm, besides often wiping them, in a stealthy way, on his pocket-handkerchief.

"I am well aware that I am the umblest person going," said Uriah Heep modestly; "let the other be where he may. My mother is likewise a very umble person. We live in an umble abode, Master Copperfield, but have much to be thankful for. My father's former calling was umble. He was a sexton."

— DICKENS, *David Copperfield,* Chapter xvi.

These instances show the suggestiveness of concrete details, not only of action, but also of speech. Of all details, the most suggestive of feeling or character is the way of talking. What does the dialogue in the tenth chapter of *Don Quixote* reveal of the character of the knight and of his squire? Read aloud as expressively as possible from some story of your own choosing a short passage in which the actions, gesture, and speech are strongly suggestive of emotion and character.

A high-school girl, on an errand to the superintendent, crossed a factory yard in which a hundred men were eating luncheon. As she hesitated, embarrassed, and uncertain of her direction, the youngest workman sprang to his feet, civilly offered his services, and conducted her to the right door. Returning through the groups of his companions, he was jeered at until an old workman said something which imposed silence. What did he say? What did the others say? What did each of the principal persons say

and do? How did they stand, sit, look, etc? Tell the whole incident in this way.

A little boy was learning to spin a top. On his first success his elder brother praised him. The next time he failed, but succeeded twice afterwards. Tell the incident with especial attention to concrete details of motion, attitude, gesture, and way of speaking. In this way show first the little boy's nervousness, then his pride in the praise, etc.

An old soldier lay sick and feeble in bed on Memorial Day while a parade of his fellow veterans passed in the street below, escorted by the local militia. His grandson, a schoolboy, sitting by the window, reported what he saw. Each asked questions of the other. Unexpectedly there was a halt just when the grandfather's own company were beneath the window. The band played the Star-Spangled Banner. The old man . . . . Tell this incident with dialogue and significant gesture.

Write a dialogue between a shrewd farmer's wife and a no less shrewd ragman over an exchange of rags for tinware. Decide first how you will end the story. Put in look and gesture as you go along.

Write a dialogue between an unreasonably angry passenger who finds himself on the wrong train and the polite but firm conductor who will not stop the express at the passenger's way station. Decide first how you will end. Put in abundance of look and gesture.

These themes should be read aloud in class and discussed.

3. STORY-TELLING AS STORY-PLANNING

Plan not by Paragraphs. — The first means of interest in story-telling is the appeal to imagination and feeling by the concrete. But this is simply the means of all effective description, — indeed, we might almost say of all interest. Concreteness is especially important in story-telling, because here interest is absolutely necessary; but it is not all. There remain questions of composition, of story-telling considered

as story-planning. How shall a story be put together? To these questions no application thus far made of general principles gives sufficient answer. The plan of a story is not like the plan of a speech or an essay. A story does not proceed by paragraphs. True, it has indented spaces; but these, instead of indicating stages of thought as in an essay or speech, merely mark a change of speaker in dialogue, or somebody's arrival on the scene, or perhaps a pause in the action, — in short, something quite external. No, though a story has convenient spaces, it hardly has paragraphs. Instead of proceeding from thought to thought, it proceeds from incident to incident, from action to action.[1] Story-telling tries less to make us think than to make us feel. So a plan of thought will not answer.

Plan not Strict in Older Long Stories. — Why plan at all? Why not simply tell the events in chronological order as they happened, beginning at the beginning and going on to the end? This is possible. Sometimes it is even successful. If the events of the story are novel, or important as facts, and if they are told with abundance of definite concrete detail, a story will go of itself without plan. Such a story is *Robinson Crusoe*. It is interesting almost entirely from the vivid description of each separate incident, and very little from any excitement we feel as to the outcome. We are interested, not so much in going on, in finding how the whole will come out, as in each incident separately. Doubtless Defoe told it thus without plan, in order to imitate the style of a diary; for he pretended that it was the record of a shipwrecked sailor, just as it was written by himself. At any rate, it is interesting without plan, merely from the abundant concreteness of its incidents. It is a thousand

[1] The paragraphs at the opening of Irving's *Rip van Winkle*, Hawthorne's *Scarlet Letter*, and some other stories of like method, are really introductory essays. The story proper has not yet begun.

vivid descriptions connected only by happening in succession to the same person. The same kind of interest attaches to certain stories of actual fact, such as Dana's *Two Years Before the Mast.* This method in the twenty-fourth chapter of Genesis involves frequent repetitions. The story of Isaac and Rebekah is told, not to hold our interest in a succession of events, but to instruct us in their meaning. Stories without plan, then, may be interesting for their description or valuable for their instruction. They are interesting in parts, not as united wholes.

Compare two long stories familiar to you so as to bring out a contrast between them in structure, or story plan. Choose for this purpose (1) a story merely accumulating incident, like *Robinson Crusoe,* and (2) a story in which the incidents are so arranged as to excite interest in the outcome, like *A Tale of Two Cities.* Write out afterwards as a short theme.

4. UNITY IN STORY-TELLING: FIXING INTEREST

Unity as Omission. — But this kind of story, simply adding description to description in chronological order, is for most of us at most times practically impossible. For ordinary use it is altogether too long. Short stories are the only ones our friends permit us to tell. Even the student who wishes to become a novelist must learn more about narrative composition than was necessary in the time of Defoe; and only one in a thousand has any story-telling to do that is not short. Our problem, then, is how to plan a short story. Of all short stories in English, none have been more widely popular than the ballads.[1] It is worth while,

[1] The most convenient complete edition of the ballads is *English and Scottish Popular Ballads, edited from the collection of Francis James Child by Helen Child Sargent and George Lyman Kittredge,* Houghton, Mifflin & Co. Of the many volumes of selections the best is the one edited by Professor Gummere for Ginn and Co.

therefore, to seek the reason for this popularity in their way of telling, or narrative method.

SIR PATRICK SPENCE

1

The king sits in Dumferling town,
  Drinking the blood-red wine.
"O where will I get a good sailor
  To sail this ship of mine?"

2

Up and spake an elder knight,
  Sat at the king's right knee:
"Sir Patrick Spence is the best sailor
  That sails upon the sea."

3

The king has written a broad letter,
  And sealed it with his hand,
And sent it to Sir Patrick Spence,
  Was walking on the sand.

4

The first line that Sir Patrick read,
  A loud laugh laughed he;
The next line that Sir Patrick read,
  The tear blinded his ee (eye).

5

"O who is this has done this deed,
  This ill deed done to me,
To send me out this time o' the year
  To sail upon the sea!

6

"Make haste, make haste, my merry men all;
  Our good ship sails the morn."
"O say not so, my master dear;
  For I fear a deadly storm.

7

"Late, late yestreen I saw the new moon
  With the old moon in her arm;
And I fear, I fear, my master dear,
  That we will come to harm."

8

Loth, loth, were our Scottish lords
  To wet their cork-heeled shoon (shoes);
But long ere all the play was played,
  Their hats they swam aboon (above).

9

O long, long may their ladies sit,
  With their fans into their hand,
Ere ever they see Sir Patrick Spence
  Come sailing to the land.

10

O long, long may the ladies stand,
  With their gold combs in their hair,
Waiting for their own dear lords;
  For them they'll see no mair (more).

11

Half over, half over to Aberdour,
  It's fifty fathom deep;
And there lies good Sir Patrick Spence
  With the Scots lords at his feet.

Omission vs. Summary. — Here is an interesting story short enough to be read in a few minutes. The events narrated must have covered several days, perhaps weeks. Told in the manner of *Robinson Crusoe,* they would cover many pages of prose. Yet we would not have them thus spun out. We like this brief way. How is the story made brief? First, mark that it is not made brief by summary. A summary would be something like this:

A king of Scotland, wishing to send a new ship to Norway, inquired for a skilful captain. Sir Patrick Spence being praised as the best sailor afloat, the king gave the commission to him. Though appreciating the honor, Sir Patrick knew so well the dangers of navigation at that season that he suspected treacherous influence on the king. Nevertheless summoning his men promptly, he set sail in spite of their forebodings. The embassy of Scotch lords whom he carried was ill prepared for hardship; and all, passengers and navigators alike, were drowned half-way over to Aberdour.[1]

No, that is not a story at all, but merely something out of which a story might be made. And if the summary were as long as the ballad, it would still lack the ballad interest. For the ballad does not summarize; it speaks concretely. We hear the actual words of the king, the captain, the old sailor. The wine is blood-red, the letter is broad, the Scotch nobles wear cork-heeled shoes, the ladies have gold combs in their hair, the ominous look of the moon is suggested in a striking figure. Everything is concrete. There is all the difference in the world between this and such a chronological summary of a man's life as we find in a cyclopedia. That is all very useful; but this is interesting. How, then, does the ballad-maker put all this into so little space? In a

[1] Other ballads may be summarized for assignments to be worked up into stories. These stories may then be compared with the ballads.

word, by selection. Instead of giving all the details in full, instead on the other hand of compressing all the details into a summary, he picks out certain details. The rest he simply omits. The first lesson in telling a short story is to select and to omit.

What has the ballad-maker omitted? First, how the king happened to be sitting in Dumferling, how he happened to have a new ship, why he wished to send it out; then who Sir Patrick was, how he happened to have men at hand, what the grudge was against him, who brought him the letter, where he found his men, who the man was that spoke of the weather, and, most striking omission of all, what happened between stanzas 7 and 8. Some of these details might be interesting; most of them would be uninteresting; none of them is necessary. He has omitted, then, first, all that is uninteresting; secondly, all that he could safely leave to our imagination.

Omission as Limiting the Time and Place. — In particular, he has limited the time and the place. Instead of beginning with Sir Patrick's boyhood and going on through his training at sea and his incurring the displeasure of the "elder knight," the story-teller has begun after all these things. Some of them he has taken for granted; some of them he has implied, as by Sir Patrick's words in the fifth stanza. He has made no attempt at completeness. He has none of the cyclopedia method. As to place, the story begins in the king's hall, goes down to Sir Patrick on the beach, goes aboard with him, and stays there. It is all either going aboard or being aboard for a single brief voyage. The lesson of omission, then, in the telling of short stories means in particular to leave out as much as possible of the previous history, and to make little change of scene. Since the object is to make the reader imagine himself in the story, do not ask him to imagine himself in rapid succession living

through many scenes in many places. Instead, focus attention on some striking brief period, a period so full of significant actions that by living through it in imagination the reader understands all he needs to understand of what went on elsewhere before and after. For the attempt to make a story clearer by introducing it with previous history leads to summary and so to dulness. Just as description is unified by focusing attention on a characteristic moment,[1] so story-telling is unified by focusing on some brief period full of significant action within a limited area.

This is the way to hold attention and make a single impression. People who wish to begin at the beginning forget that there is no beginning. Our lives are so commingled and crossed, events are derived from causes so remote, that if we are too anxious to begin at the beginning, our hearers will flee before we have fairly started.

A young subordinate, left in temporary charge of a construction gang on a bridge, received word of a flood coming from a broken dam far up the valley. By his prompt and energetic action at the risk of his own life, he saved his company's property and the town below. This should make an interesting story. Must the teller explain why a bridge came to be built at that point? The railroad, having prospered, had decided to lay double tracks throughout its system. This necessitated a wider bridge. Not only so; but to cut off a curve, the company had decided to build an entirely new bridge higher up. But what of the dam? Was the break due to carelessness, or to some unavoidable pressure? A history of the dam might make this clear. And the hero — how came he there? Was his resourcefulness inherited from his father? Let us know the family history. But this method is absurd. There will be neither beginning nor end. The story will be lost in a maze of other stories. The teller will be a bore.

No, the very object of telling a story is to pick out of the

[1] Part I., page 118.

throng of happenings something which you think worthy to stand by itself. In order to make it stand by itself, interesting, significant, giving to others the emotion that it gave to you, you must omit all that is distracting, and especially limit the time and place. Life goes on and on without pause. In history, in the daily newspapers, in our own experiences, it unrolls to us thousands of stories all tangled together. The story-teller's art is to pick out one story at a time and make it stand out by itself.

The following Bible stories intensify interest by limiting the time and place. Though each is part of a longer history, each stands out by itself. Each is complete, needing nothing more for its interest and significance.

Judges vii. 1–22. The Sword of the Lord and of Gideon.

2 Samuel xviii. Absalom, My Son.

Daniel v. The Writing on the Wall.

Daniel vi. The Lion's Den.

Compare these with the simple, unplanned chronological tale of Isaac and Rebekah in Genesis xxiv. All alike are told for instruction; but the others take stronger hold of our interest by limiting the time.

Select a short story of Hawthornes's, such as *The Ambitious Guest* or *David Swan*, which limits the time, and compare it as to intensity of interest with one of his stories which does not so limit the time.

Find a current magazine story which limits the time of action to a single day.

Unity as Selection. — Omission, of course, is the converse of selection. A story-teller omits superfluous events by selecting that period which is most eloquently suggestive, most characteristic, fullest of the interest for which the story is told. And even within that little period he has to select and reject details. What has the teller of *Sir Patrick Spence* selected? Six incidents:

(1) the king's demand over his wine, the recommendation of Sir Patrick, and the instant commission;

(2) Sir Patrick's reception of the commission and his distrust;

(3) his summons to his men and their foreboding;

(4) how the king's emissaries took the storm;

(5) how the ladies waited in vain;

(6) the disaster, Sir Patrick and his men at the bottom of the sea.

Evidently he selected what was most interesting and most picturesque. But scrutiny will reveal more. Why is the opening dialogue interesting? Because it makes us wish to hear more, because it is significant. Why is the sailor's forecast of the weather interesting? Again because we wish to know whether the event tallied with his fear; again because it is significant. Significant of what? Significant of what is to happen at last, significant of the outcome of the whole story, of the point. The story is a little tragedy. The story-teller has chosen those incidents which most suggest its tragic significance. Since each incident thus tends in the same direction, strengthens the same significance, leads to the same point, he is able to make a few do the work of many. He has made his story short by selecting those incidents which are most strikingly suggestive of a single impression. How do you wish the reader to feel at the close of your story? Select all your incidents with a view to that final impression.

The paragraph below is a summary of the character and habits of Rip Van Winkle at the time of his memorable journey up the mountain. Irving did not bring this into his story in detail, because it is merely preliminary to his particular purpose. Make from this material a separate story of your own as follows: —

(1) Aim by concrete details of action, speech, etc., without explanation, to give the impression summed up in the first sen-

tence; *i.e.*, make us feel by what Rip says and does in your story, and by what others say and do, his "insuperable aversion to all kinds of profitable labor."

(2) Limit the time to some one day before the adventure of which Irving tells, and make every thing happen in or near the village.

(3) Let the story end with a characteristic dialogue between Rip and his wife about some piece of farm work that he has neglected; *e.g.*, mending a fence to prevent cattle from straying.

(4) Let the story begin with a dialogue between Rip and his wife about that farm work, which he then apparently sets out to do.

(5) Choose from the hints given by Irving in this and the following paragraphs two or three scenes which will lead up to this close, and in which you will actually picture Rip fishing or hunting, or leaving his own work for others'.

(6) Instead of saying "he would sit," "he would stand," "he would carry," etc., say "he sat," etc.; write all in the past tense as a connected story.

(7) Do not try to imitate Irving's choice of words. Write in your own way, trying simply to make the story move along so as to hold interest.

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling-piece on his shoulder, for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never even refuse to assist a neighbor in the roughest toil, and was a foremost man at all country frolics for husking Indian corn or building stone fences. The women of the village, too, used to employ him to run their errands and to do such little odd jobs as their less obliging husbands would not do for them. In a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty and keeping his farm in order, it was impossible.

— IRVING, *Rip Van Winkle.*

What time, place, and incidents would you select for a short story of Sheridan's Ride? Write the first hundred words of this story; the last hundred.

Select incidents in the same way, according to the suggestions of this chapter, for a story of one of the following, or for a story of some other event of your own choosing. Give your story an attractive title. After criticism of an outline of the successive incidents, write it out in full.

The Capture of André.
Fire at the School.
A Hard-Won Victory.
Molly Pitcher.
Nathan Hale.
The Lost Cause of France (Montcalm).
Manila Bay.
The Siege of the Legations in China (1900).
The Old Whaler.
Perry on Lake Erie.
The Constitution and Guerrière.

Unity of Thought, as in Fables, Exceptional. — In certain distinct cases the unity of a story is almost like the unity of an essay or speech; that is, a story may be told to illustrate some maxim or other sentence summing up worldly wisdom. Such stories are parables and fables. The fable of the *Fox and the Grapes* has a subject sentence, just as an essay or speech might have: *we often pretend indifference to what we cannot attain.* The fable of the *Lion and the Mouse* has for its core the idea that *small kindnesses may bring great rewards;* the fable of the *Miller, His Son, and the Ass,* that *it is folly to be ruled by public opinion;* and so on. A fable is a short story told to illustrate a maxim of worldly wisdom. Since it is really a kind of explanation by illustration, it has the same kind of unity, the unity of an underlying proposition.

This kind of unity is seen again in those illustrative stories which we call anecdotes. Anecdote, indeed, differs from fable only in being a story of fact and often drawn from one's own observation. Both alike aim to explain or prove

something; and this core idea is usually stated in a sentence at the beginning or end, like the subject of a paragraph.[1]

The following anecdote begins with a subject sentence, just as a paragraph might begin. In fact, it is very like a paragraph of illustration. On the other hand, if the introductory sentences were omitted, we should have a fairly complete little story.

Shelley's thirst for knowledge was unquenchable. He set to work on a book, or a pyramid of books, his eyes glistening with an energy as fierce as that of the most sordid gold-digger who works at a rock of quartz, crushing his way through all impediments, no grain of the pure ore escaping his eager scrutiny. I called on him one morning at ten. He was in his study with a German folio open, resting on the broad marble mantelpiece, over an old-fashioned fire-place, and with a dictionary in his hand. He always read standing if possible. He had promised over night to go with me, but now begged me to let him off. I then rode to Leghorn, eleven or twelve miles distant, and passed the day there. On returning at six in the evening to dine with Mrs. Shelley and the Williamses, as I had engaged to do, I went into the poet's room and found him exactly in the position in which I had left him in the morning, but looking pale and exhausted.

"Well," I said, "have you found it?"

Shutting the book and going to the window, he replied, "No, I have lost it" (with a deep sigh); "I have lost a day."

"Cheer up, my lad, and come to dinner."

Putting his long fingers through his masses of wild, tangled hair, he anwered faintly, "You go. I have dined. Late eating don't do for me."

"What is this?" I asked, as I was going out of the room, pointing to one of his bookshelves with a plate containing bread and cold meat on it.

"That?" (coloring) "Why, that must be my dinner. It's very foolish. I thought I had eaten it."

— E. J. TRELAWNEY, *Records of Shelley, Byron, and the Author*. Chapter vii.

[1] Part I., pages 64, 76, 164.

Unity of Feeling the True Narrative Unity. — But in this respect fables and anecdotes differ from most stories. Our object in telling stories is not usually to instruct directly, but to suggest by appeal to feeling. Instead of summing life up, as fables and anecdotes do, it is usually our object in story-telling to interpret life through the imagination, to make people feel it more by seeing and hearing more keenly. You tell a story of the brave lad who saved his schoolmates from fire at the risk of his own life, not because you wish by your telling to prove anything or explain anything, but because you wish others to feel the same joy and inspiration that you feel in that deed. The story of *Sir Patrick Spence* does not explain or prove anything; yet it is well held together; it gives us a definite feeling. Its unity is not so much like the unity of an essay or speech as like the unity of a description.[1] Therefore, instead of being achieved by summary, it is achieved by selection.

Poetry carries this method of selection to the extreme. As a few incidents are made to do the work of many, so a very few details are made to suggest a whole incident. In *Sir Patrick Spence* the opening scene is flashed upon us by the briefest possible dialogue and the mere mention of blood-red wine and the king's right knee. Sir Patrick's feeling and temper are left to a laugh, a tear, a sudden order. See how eloquent in this way is a single stanza of the *Ancient Mariner.*

> He holds him with his skinny hand,
> "There was a ship," quoth he.
> "Hold off! Unhand me, grey-beard loon!"
> Eftsoons his hand dropt he.

Prose cannot well do with so little; but prose can follow the same method of selection. For prose story-telling, like

[1] Part I., page 124.

poetry, gains conciseness, not by summary, but by making a laugh, a tear, a frown, stand for a whole explanation, by making a few significant details tell the story. We tell just the motions, attitudes, colors, sounds, that gave us the impression; but we tell only the strongest of these, and we leave out all details that were distracting or insignificant. In general, then, what we call narrative unity, as distinct from logical unity, consists, not in working *from* a single idea or proposition, but in working *toward* a single impression.

Unity as the Dominance of One Character. — And unity in story-telling also focuses attention on one main person. To make a single impression, a short story should confine itself to a few persons, and center on one. The story is his story; our interest is in him; our sympathy is with him. Of the Bible stories cited above (page 348), the most poignant is the story of David and Absalom, because all through it we feel with the king. The whole story is told with reference to David. Whose story is it? is one of the first questions in planning a story for singleness of interest. Most stories that leave a strong single impression keep always before us one main character. In the *Ancient Mariner* our interest is always on the narrator himself. In *Sir Patrick Spence* our sympathy is with Sir Patrick. In the *Chimes* all the incidents are held together by their reference to old Scrooge. Though it is too much to say that every short story must have one dominant character, yet any short story becomes by this means surer of its impression. Narrative unity, then, means negatively omission, and especially the limiting of time and place; it means positively selection of such incidents as bring out the desired feeling and reveal a single dominant character.

Show in two stories that you like which is the main character of each, and how the whole story is told with reference to him.

Suppose the story of André told with Washington as the main

figure. How would you plan this story? Write the opening and the close. Now plan in the same way another story of the same events with the main figure André himself.

5. COHERENCE IN STORY-TELLING: HOLDING INTEREST

Coherence as Leading up to the End. — *Climax and Suspense.* — The difference between the unity proper to an essay and the unity proper to a story affects the story plan. If a short story be told to explain or prove something (page 351 above), the point may be announced at the beginning, as in a paragraph. But if, on the other hand, the story be told for itself, for its own interest, not urging any message, but rousing our sympathy through our imagination, then it is planned by making each incident and each detail heighten our feeling until we reach a climax at the close. Climax, indeed (the Greek word for ladder), sums up in a single figure of speech a good deal of the planning of a story. The close of a story told for interest is the top rung, the height of interest. The object is to lift the interest, as it were, rung by rung, incident by incident, to the highest interest at the close. Thus it happens that the close, the last and strongest impression, is often settled, and sometimes even written, first, because the teller must plan everything to lead up to this scene. But that which he himself has in mind from the beginning he usually holds from the reader till the end. Realizing it fully in his own imagination before he tells his story, he works constantly toward it without divulging it to his reader. In a word, story-telling for interest usually keeps suspense.

The Newspaper Way and the Magazine Way. — Story-telling for information or explanation, on the contrary, has quite the opposite plan. The difference is plain in any newspaper. A newspaper report of such events as are told

in the ballad of *Sir Patrick Spence* would put the point first instead of last. Its aim being to give the information as quickly as possible, it would have a heading in large type, DROWNED; then a summary, still in large type, NEW ROYAL SHIP LOST WITH ALL ON BOARD; then a somewhat longer summary, *The Caledonia, Captain Sir Patrick Spence, carrying the royal embassy to Norway, foundered in yesterday's storm.* Last would come the details in chronological order. This is a natural method of story-telling for news, that is for information. The more important the information, the more important to give the gist of it as soon as possible. The reader may be content with this or with the short narrative immediately following, or he may go on to the more detailed account that is put last. The story is told three or four times, each time with greater fullness. The reader may take as much of it as he chooses. Climax and suspense are out of place.

But outside of newspapers there is hardly any occasion for this method. Where the object, as usually in stories, is not to give information, but to arouse feeling, the point is withheld till the last; for else interest is released too soon. The story-teller's object is to hold and increase interest till the close. Whenever a newspaper writer has this object, he too keeps suspense; but there is so little room in newspapers for anything but news that we may call the former the newspaper method.

Mother Goose has these very bare stories:

(*a*) Doctor Foster went to Gloucester
In a shower of rain.
He stepped in a puddle up to his middle,
And never went there again.

(*b*) The Queen of Hearts she made some tarts,
All on a summer day.

The Knave of Hearts he stole those tarts,
And ran with them away.

Filling in details from your imagination, tell either of these stories in two ways: (1) as a newspaper story for information, in the following order — (*a*) summary in a single word for the heading of the column, (*b*) summary in a phrase or clause for the next line, (*c*) summary in a sentence for the third line, or third and fourth lines, (*d*) brief account in one hundred words, (*e*) extended account, three hundred or more words; (2) as a story for interest (three hundred or more words) by suspense and climax.

Make from the following, by selection, omission, and climax, a connected story of one occasion. Aim to lead the interest up to the impression that fixed habit and the excitement of the moment overcame the mother's instinct. To this end, describe fully the scene just before, during, and just after the stroke of the gong. Make this scene vivid by concrete detail, but keep attention fixed on the dog. Add a briefer description of the dog's return to her pups. Write these scenes first, in order to realize distinctly how your story is to end. Then write the scenes leading up to them, as follows: —

1. A fireman tells a visitor that Bess has pups in the cellar. Tell this part in dialogue.

2. Bess comes upstairs and sniffs about, conversing with Kid while the two men converse about her. These two incidents may well be combined in one scene, if you prefer.

3. The gong strikes. Describe the scene as above till Bess rushes off with the engine.

4. Bess returns.

Omit any details that you do not wish. Insert any details that you think will help your story.

Bess, the spotted dog of Engine 26 in West Thirty-seventh street, has become the mother of eight foolish little dummy engine dogs. When their legs grow a little stronger and their spots a little darker they will be fire dogs indeed. Bess is the daughter of Rose, up with Truck 4, and Rose is descended from the dog given to Engine 39 by Alfred K. Vanderbilt.

In Bess the joy of running with the engine is so strong as almost to overcome her maternal love, and she and her family are at present occupying a coal-bin in the cellar in order to remove temptation as far as possible. But now and then Bess will sneak up to the main floor on a pretext of inquiring after Kid, her spotted partner, who lies under a blanket with his left shoulder in a cast as the result of a collision with the tender. When the bell taps, Kid is forgotten as he strains to lift his body to respond to the alarm, and Bess leaps to her place behind the Jim horse.

When the glorious rush is over and the men settle down to the prosaic work of pouring water on fire, Bess returns to her family cares with the dignified bearing of the woman who has raced half a block after a car and missed it.

"I really must get over this flighty manner," says Bess to herself as she settles down in the midst of her family. "It's not at all becoming to one of my age and responsibilities." Her resolution is steadfast until the gong taps again.

—*New York Sun*, March 19, 1908.

Coherence in story-telling, then, means movement up to a climax, the heightening of interest step by step to the last scene. In this respect again, as in unity, the story of David and Absalom, 2 Samuel xviii. (see page 354), is more intense than any of the others mentioned.[1]

With this story as a model, and with the King of England as the principal person, make a story from the following. Imagine fully at first what scene is to be the climax, what people are to be in this scene besides the king, and what they are to say and do.

At the battle of Crecy the young "Black Prince," son of the King of England, was in a division with the Earl of Oxford, Sir Reginald Cobham, and other tried knights. This division was so fiercely attacked by the French that the outlying English archers were driven in, and the fight was hand to hand. Another English

[1] See an analysis of this story in Chapter iii. of *How to Write, a Handbook Based on the English Bible*, New York, The Macmillan Company.

division gave assistance; but still the French pressed so hard that the old knights sent word to the king of his son's danger. The king asked whether his son were dead, or hurt, or brought to ground. When the messenger said no, the king bade him command the prince's men to make no more appeal, so long as the prince was alive, but to let the lad win his spurs and the glory of victory. The messenger having returned with the king's reply, the prince and his company fought till they won.

Having thought out the final scene, select those incidents which will lead up to it most effectively. Probably nothing of the bare summary above need be omitted; but all needs to be made vivid by concrete detail, and rapid by means of dialogue.

Retell the following story so as to lead up to a climax. Select, omit, or add details freely. Reduce the number of persons. Make more use of dialogue.

About five o'clock yesterday afternoon a small gray kitten, name unknown, wandered from somewhere out on to the southbound Lexington avenue surface-car tracks, a foot south of the Fifty-ninth street corner, sat down calmly and proceeded to make the customary cat toilet.

A woman saw the kitten there and saw, too, a car coming down the street. She ran over to two inspectors of the road, Fred Mackin and John Rowley, and pointed out the kitten. The inspectors called out to the motorman, "Hey! slow up! You'll kill the cat!" Bang! went the brake and the car stopped. So the cat was safe anyway.

The inspector for the line had to walk over and pick up the kitten, because it just kept on doing its washing and never batted a cat's eye. Then they ordered the motorman to go ahead.

That was more than he could do. He had come to a stop covering the Fifty-ninth street crosstown tracks where there isn't any power. You have noticed when the car bumps over those tracks that the lights go out and you cuss because you can't read your paper.

The crowds from the theatres and restaurants about gathered and guyed the railroad people. It took a wrecking crew to shove the car along until it got to power again after twenty minutes of delay.

Capt. Lantry of the East Fifty-first street police station was there and called three men from the house to help regulate traffic.
—*New York Sun*, April 13, 1908.

Complication and Solution. — Sometimes interest is heightened by telling of the hero's difficulties until we wonder how he will conquer or escape. The story-teller ties, as it were, a knot of difficulties and then unties it at the last. The French word, indeed, for the ending of such a story means untying, *dénoûment.* Tying and untying — complication and solution are the more technical terms — is the way of many fairy stories. The knot in *Cinderella* is the loss of the slipper. Tying and untying is the way of most stories that aim at excitement; and it is found in many others. The *Ancient Mariner* has a knot in the slaying of the albatross. But the turning-point is likely to be more marked in a long story, such as a novel, and most marked in a story put upon the stage (page 418). Short stories may or may not follow this method. The sixth chapter of the book of Daniel makes this overcoming of difficulty, not the turning-point of the story, but the whole story. It opens with danger to Daniel, passes through increasing danger up to his apparent death, and gives his release at the end as a climax of surprise. With or without complication, then, the skilful story-teller aims to hold and heighten interest by such a plan of incidents as will make us eager to hear more. Though we can have the interest of surprise only when the story is new, yet with some of the best stories we keep an interest of sympathy through many tellings. Knowing at the start that Daniel was delivered, that Absalom was killed, we enjoy passing once more through those experiences, feeling with the principal person, the hero, as we call him, more and more intensely up to the climax. In fact, the object of coherence in story-telling is to hold each reader for the time in the feeling that he himself is the hero.

In telling the story of André (page 354) what scenes did you select for the purpose of making hearers or readers of your own age sympathize with André (or Washington) as the hero? Revise your story from this point of view. Does the final scene leave the reader in sympathy? Do the previous scenes kindle sympathy?

How many persons did you include in your story, and how many days of action did it cover? Review the present chapter in this way by application to your own stories.

Coherence as Moving Steadily and Rapidly. — *Weaving In.* — In all these respects narrative coherence is closely bound up with narrative unity. The art of beginning a story in a striking and significant manner is learned most quickly through a habit of limiting the time (page 346 above). By beginning at the right point the story-teller can move on the more easily. Again, the art of narrative coherence is largely the art of going on without interruption, without stopping to explain; and this too depends on skilful omission. For the rest, it consists in linking details by the action of one upon another.[1] When André is challenged by the American pickets, the story need not stop to explain how they came there. Either that may be left out as insignificant or, if it will help the interest of the story, it can be hinted in the dialogue, somewhat as follows:

"No, we must not stay," said Paulding, taking his long rifle from the corner. "The General thought we might be more useful for the lack of uniforms," he added, glancing rather ruefully at his shabby homespun coat.

"Does he expect you to spy aught on this road?" cried she.

"Spy?" said Paulding with a quick flush.

A brief dialogue such as that gives all the necessary explanation without stopping the story. We learn that the three are shabby countrymen without uniforms, but none the

[1] Part I., pages 131–135.

less proud, that they carry rifles, and that, for some reason which arouses our curiosity, Washington thinks a certain road should be watched. So, with poetic brevity, the ballad-maker explains in the fourth and fifth stanzas the situation of Sir Patrick Spence while at the same time he goes on with his action. In a word, leaving out all explanation that is not strictly necessary, weave the rest into the action and dialogue, that as in real life we may pick up hints while we move along.

The Narrator. — Sometimes a story will move more easily if you imagine yourself to be one of the characters. Thus you can give the impression of an eye-witness. Of course, it is difficult to tell in the first person a story of one's own bravery or skill without unpleasant boasting. But the narrator can imagine himself to be one of the minor persons, for instance a friend of the hero.

Tell over again the story on page 358, making the main character the Black Prince, and writing to honor him. Tell the story as if you had been a favorite companion of the prince, a noble youth of his own age, fighting by his side and carrying the message from Sir Reginald Cobham to the king. For the final scene, imagine yourself returning to the prince's side just at the turning-point of the fray, seeing the prince's victory, and then reporting the king's reply. Write the story partly in dialogue, without attempting to imitate the language of the period. Limit the time to a few hours.

David Copperfield is told in the first person. *Henry Esmond,* though told in the third person, gives the impression all through of having been written by the hero himself. What instances do you remember of short stories told effectively in the first person?

But most stories are told conveniently and simply in the third person without reminding us of the narrator at all.

6. EMPHASIS IN STORY-TELLING: SATISFYING INTEREST

The demands of emphasis have been clearly implied throughout this chapter. The very idea of concreteness in story-telling (page 329) is an idea of heightening our images of life, and that is an idea of emphasis. The idea of climax is no more an idea of coherence, of leading up, than it is of emphasis, of culminating. In fact, the commonest aspect of emphasis in composition is that of a strong ending. Emphasis in story-telling means that the interest which has been stimulated and heightened, incident by incident, should be satisfied at the end. It means realizing the final scene so vividly in word and action and gesture and other significant detail that it sticks in the memory, and leaves nothing more to be desired. Concrete all through,[1] the best stories are most vividly concrete in that last scene which we read with a sigh of relief. Now we feel the full import. It may be joyous after misery and difficulty; "they lived happy ever after." It may be sad, or even tragic. In either case we sympathize and are satisfied. We feel the outcome as the necessary issue of the story. In that sense the story is finished. It has not merely ceased or broken off; it has made upon us a distinct impression. The scenes that we remember most vividly from stories are often their last scenes, the scenes in which the whole story finally comes out. The practical lesson is, Take care that your story comes out in vivid suggestion at the end.

Recall the last scene of a favorite short story so as to show how its details reveal finally the course of action and the main character.

Write an essay on one of the short stories read in the course of literature, using the headings of this chapter.

[1] For the study of narrative diction, review Part I., pages 43–47, 146–151.

CHAPTER IX

STYLE

Themes in connection with this chapter should be short, frequent, and revised with reference to diction, or details of style. Unified impressions, such as those suggested on page 375, a single point on a single sheet, will give fluency and directness in the writing, and enhance the sense of style in the revision. Incidental longer themes are suggested in the text.

1. THE SUGGESTIVENESS OF WORDS

Throughout this book the stress has been laid upon composition, upon placing and arranging and putting together. Composition, indeed, being definite in principle and practically efficient as a measure and means of education, is the main subject of teaching. What every one wishes above all to learn is how to put what he has to say into effective form. But incidentally, at each stage of the study of form, we have considered also the choice of words. Though this is always more a matter of individual experience and reading and individual use of the dictionary than of general rule, it may now well be reviewed separately under the general headings of *precision*, *concreteness*, and *aptness*.

Precision. — All explanation and argument, though it depends mainly on clearness of form, depend also on clearness of words. The revision of this kind of writing must see to it that the words are unequivocal, that there can be no doubt as to their meaning; and that they are specific, just as definite as study of the dictionary can make them.

Review Part I., pages 36–43, 90–104; Part II., pages 270, 308. Choose from any part of the book, or from your other reading, instances to exemplify these points. Prepare in this way a connected oral discourse on clearness in words, to deliver from an outline by paragraphs. Write this out afterwards as an essay.

Sum up in writing (200 words), under the headings of the chapters noted above, the criticisms on your last half-dozen themes as to choice of words. Close this by expressing what you think should be the direction of your revision in the future.

Prepare with especial attention to English idiom and to precision a written translation of one paragraph of exposition or argument from a foreign author whom you are studying in one of your language courses. Be ready to justify your choice among synonyms.

Concreteness. — All description and narrative, and in general all writing that seeks to make people, not only understand, but also feel, depends upon the choice of words that appeal to the imagination. Such words are concrete. Concrete words are those that stir the imagination by specific suggestions of sound, motion, color, touch, taste. In short, they are words of physical sensations. By such words alone we can make our readers sympathize with our feeling; for these words alone will stir him to imagine himself in the scene. The specific mention of the physical details that roused in us pleasure, pain, contentment, horror, or exultation, is the only sure way to rouse in others the same emotion. We reach the emotions by appealing to the imagination through words of sensation. Thus what is called force or vividness of style depends upon the choice of concrete words.

Review Part I., pages 43–47, 138–151; Part II., pages 309–311. Choose from any part of the book, or from your other reading, instances to exemplify these points. Prepare in this way a connected oral discourse on interest in words, to deliver from an outline by paragraphs. Write this out afterwards as an essay.

Prepare with especial attention to concreteness a written translation of a narrative or descriptive passage in some foreign author that you are studying in one of your language courses.

Point out in one of the selections quoted in the preceding chapter the force of specific concrete words. Show this force more fully by substituting more general words.

The strikers were advancing toward the works. Make this statement more definitely descriptive by substituting specific words. Expand it by concrete details of sound, motion, etc., into four or five sentences, so as to call up distinct images, as in the following: — "Suppose a man to dig up a galleon on the Coromandel coast, his rakish schooner keeping the while an offing under easy sail, and he, by the blaze of a great fire of wreckwood, to measure ingots by the bucketful on the uproarious beach."

— STEVENSON, *The Wrecker*, Chapter vii.

Choose from each of the following groups the word that seems to you most distinctly to convey the sensation.

THE NEW MAN AT THE SLEDGE

"What are you doing?" said (cried, blurted, yelled) Jerry, as the hammer (sledge) fell aside (swerved, glanced, slipped) and touched (grazed, struck) his thumb. He moved (slightly turned, shifted) the drill, looking up (glancing up, raising his eyes) enough to see the form (man, legs) before him straighten (stiffen) and the hammer (sledge) move (start, swing up, leap, fly). Bang! (Thud! Whack!) The stroke (blow, impact) was true. "Right!" said (cried, muttered) Jerry. "Look at (keep your eye on) the drill. Don't mind (watch, look at) me. Else you'll pound (slam, hammer, knock, smack, bump) my hand (fingers, knuckles)."

This is told from the point of view of the man holding the drill. Now tell it in the first person from the point of view of the man with the sledge, giving the same attention to specific, concrete words, especially verbs.

Revise your last theme on this principle, and explain on the blackboard to the class your substitutions of one word for another.

Examine the following in the same way:

CAUGHT

The boy was confused (flushed and hesitated, dropped his eyes, tugged at a button). "I don't know," he said (muttered, stammered, mumbled). John took (lifted, pulled, picked up, grasped) a stone (rock, flat shale) from the ground (dust between them) and threw (tossed, pitched, flung, hurled) it into the bushes (hazels, alders, thicket). "Is it there?" he said (asked, insisted, pursued), looking at (gazing at, scanning, scrutinizing) the boy's face. The boy. . . .

In the quotation on page 306 from Burke's speech on *Conciliation*, find a synonym for each important word, and justify Burke's choice.

Aptness. — Besides being precise or concrete, the right word is apt. We choose words, not only for their exactness or their suggestiveness to the imagination, but also for their fitness. We try to make our words suit the occasion or the mood and the readers or hearers. The same explanation or appeal we have to phrase quite differently according as we address a club of newsboys, or a class in school, or an audience at commencement, or a friendly correspondent, or an employer. Though we may say the same things, we do not keep the same tone. The right tone — that is aptness. Certain words, exact though they are, and concrete, are excluded from general conversation because their associations are too disagreeable. We reject them because they are not apt. On the same ground we choose between synonyms. The difference between *boast* and *brag* is a difference of aptness. Which we use depends upon whom we address, and when, and about what. So of *rot* and *decay*, *dear* and *precious*, *fellow* and *companion*, *scold* and *blame*, *sly* and *astute*, *sweat* and *perspiration*. Thus we must constantly choose among words the one that suits the occasion.

Review Part I., pages 25–32, 47–58. Prepare an oral application of this principle to letter-writing. Write an essay to show that practice in business letters teaches five aspects of aptness which are useful in all affairs: (1) to make and keep acquaintances by the manner of presenting topics of common interest; (2) to praise and blame without exaggeration; (3) to give an order clearly concisely, and courteously; (4) to acknowledge with due appreciation; (5) to be courteous without wordiness. Treat each in a paragraph, and arrange the paragraphs in such order as seems to you effective.

Burke's speech on *Conciliation* was addressed to an audience largely hostile to his ideas. Point out a passage in which the style is adapted to remove prejudice or win sympathy.

For what sort of people was *The Spectator* written? Explain with instances any trait of Addison's style adapted to rouse and hold their interest.

To what kind of readers, or what mood, are the following works respectively adapted? Find reasons for your answer in the style of each: *Sir Patrick Spence, Lycidas, Macaulay's Essay on Addison, The Rape of the Lock, Cranford, The Sketch Book, The English Mail-Coach, The Pilgrim's Progress,* a favorite book of your own choice.

Write as problems in aptness of style three of the following letters, or three others to meet distinct situations of your own choosing: —

1. A friend (fix a distinct person in mind) is estranged by an apparent slight of yours. Write to explain and conciliate without seeming either over-anxious or haughty.

2. Your uncle, who has done many kindnesses to your family, has written to offer you a place in his business at ———, with good salary and better prospects, so soon as you are graduated from high school. But you wish to go to college, though you must work your way through. Write to decline his offer, explaining your position, thanking him warmly without fulsome praise, trying to win his sympathy, though you know that he is not convinced of the value of a college education.

3. Your room-mate has fallen dangerously ill. His widowed

mother is in ———, four days' journey away. Telegraph the fact to her in ten words with a view to bringing her at once without alarming her unduly. Telegraph to her again in ten words next morning that his condition, though no worse, is still critical. According to her telegraphed directions, write a letter to her in care of the station master at ———, where she will change cars.

4. Write to the ——— Railroad Company to claim damages for the loss of your baggage.

5. Your associate in the engineering work (or any other occupation that you know better) at ———, through the jealousy of other associates has been misrepresented to the managers. In reply to a confidential letter from the managers asking your opinion of his work, clear him without imputing bad motives to the others, and without writing so warmly as to give the impression that you are biased in his favor.

6. Write explanatory regrets at forgetting an appointment with ———. He (or she) must be vexed. Reinstate yourself in favor without making false excuses.

7. Write a letter of thanks to a friend, describing your pleasure at ——— in the society of ———, to whom she gave you a letter of introduction.

8. Describe the same interesting event in three letters: (*a*) to an intimate friend of your own age; (*b*) to a child in your Sunday-school class; (*c*) to Major C., an old friend of the family.

9. Write a letter of congratulation to your rival on his winning the prize (appointment, scholarship, election) for which you have both been working.

10. Describe the local election (*a*) in a letter to a boy of eleven, (*b*) in a letter to some one of your own age. Explain the issues and result of the election in a letter to some older member of your family living at a distance.

11. Write a letter from Montcalm to the minister in Paris, urging that more troops be sent to save New France before it is too late. Montcalm explains what the English have accomplished, and what must be the outcome of their consistent and determined policy unless the French government takes immediate measures to check it. Though the French soldiers in Canada are ready to

dispute every foot, and to give their lives, they must soon yield to superior numbers unless France acts promptly. The new world is at stake. Montcalm writes with a soldier's conciseness, with dignity, without complaint or blame, but with patriotic earnestness. Try to write as he would have written to officials whom he wished to stir without offending them.

Prepare an oral address (page 285) as to an audience of Italian Americans, Swedish Americans, or other recently naturalized immigrants, on the significance of some national holiday (Independence Day, Thanksgiving Day, Memorial Day, etc.).

Besides being apt to the audience and the occasion, words should be apt to the speaker. They should sound like him. We see this most readily in the speech of the fictitious persons of novels and plays. The author has so keenly realized his persons in imagination that he has made each speak like himself (see pages 334–340). How much of the character of Shylock is revealed in his way of speaking! So the fanciful extravagance of the duke in *Twelfth Night* is evident in his habit of speech; so the lovely candor of Desdemona, the pompous ignorance of Dogberry, the worldly wisdom of Mark Antony. Each speaks like himself, in his own individual way. What Shakespeare has thus achieved supremely, every writer of fiction in his degree achieves in the same way. He reveals his characters by their style.

Mr. Micawber, in Dickens's *David Copperfield*, always speaks in the following grandiloquent style. Tell the same facts as they would be told by a man of blunt, plain speech. "In reference to our domestic preparations, madam," said Mr. Micawber, with some pride, "for meeting the destiny to which we are now understood to be self-devoted, I beg to report them. My eldest daughter attends at five every morning in a neighboring establishment, to acquire the process — if process it may be called — of milking cows. My younger children are instructed to observe, as closely as circumstances will permit, the habits of the pigs and poultry

maintained in the poorer parts of this city — a pursuit from which they have, on two occasions, been brought home, within an inch of being run over. I have myself directed some attention during the past week to the art of baking; and my son Wilkins has issued forth with a walking-stick and driven cattle, when permitted, by the rugged hirelings who had them in charge, to render any voluntary service in that direction — which I regret to say, for the credit of our nature, was not often, he being generally warned with imprecations to desist."

— DICKENS, *David Copperfield*, Chapter liv.

Select for reading aloud a passage in the characteristic style of Sir Roger de Coverley, the Vicar of Wakefield, or some other personage studied in the course of literature.

IMAGINARY CONVERSATIONS

Write some of the following dialogues (150–200 words) or others of your own choosing, as exercises in the adaptation of speech to character. Some of the exercises at page 340 of the previous chapter may be used at this point.

1. *At the Counter.* Write a dialogue between an exacting and irritable woman, bent more on seeing than on buying, and a tired shop-girl trying to keep her temper at the close of a hot day.

2. *The Train Despatcher*, having announced that the express for ——— would be an hour late, was besieged with questions. A nervous woman feared an accident. A commercial traveler wished to know if he could make connections at ———. An Italian immigrant did not understand. An angry man asked why another section would not be run from this station, etc. Tell this mainly by the replies of the despatcher, who remained calm and courteous, but not very communicative. Bring in as many of the questions as seem necessary for clearness, but none that will be sufficiently implied by the answers. Express incidentally in concrete detail the sound, motion, attitudes, gestures, etc., of the crowd.

3. *Washington and General Braddock.* Write a dialogue (150–200 words) between the young Colonel Washington and General

Braddock, in which the former dogmatically announces his plan of attack upon the Indians, and the latter courteously tries to dissuade him. Introduce details of manner and gesture.

4. *Arnold and Gates.* At the battle of Saratoga, General Gates having been placed in command over Generals Arnold, Schuyler, and Morgan, Arnold urged a more vigorous attack, and finally persuaded Gates to let him lead one division against the enemy. Arnold was quick, impetuous, jealous, eager for fame; Gates, cool, cautious, irritated at Arnold's boldness. Reviewing the facts in some history, write a dialogue between the two showing the character of each.

5. *The New Inspector and the Old.* Re-reading the introduction to Hawthorne's *Scarlet Letter*, write a dialogue between the new inspector, who is much stirred in imagination by his discovery of the scarlet letter, and the old inspector, who, having no imagination, regards the letter in a matter-of-fact way as a bit of rubbish.

6. *Grant and Lee.* Write a dialogue between General Grant and General Lee at Appomattox concerning the articles of surrender. Try to make each speak according to his character as you understand it: Grant, rather bluntly, but with honest concern and admiration; Lee, with somewhat more formal courtesy, with greater fulness, and with a calm dignity. Review the facts in some history. Imagine the details of attitude and gesture.

7. *The Captain and the Boy.* The captain of a New Bedford whaler dissuades a boy from running away to sea.

8. (300 or more words.) *Before Calais.* When Edward III of England had taken Calais after much hard fighting and loss, he angrily declared that he would put the inhabitants to the sword. Then the French knights recanted their surrender, declaring that they would suffer beside the poorest lad that had helped to defend the city. The English knights, headed by Sir Walter of Manny, finally persuaded the king to change his purpose; but he insisted on taking the lives of the six chief burgesses. Sir Walter having protested in vain, Queen Philippa, who had accompanied Edward to the war, knelt and interceded with tears till the king yielded. Without attempting extended dialogue, make this scene vivid by attitude and gesture, with occasional dialogue to show

the character and mood of the actors. Begin with Sir Walter's report of the decision of the French knights. The king replies angrily, Sir Walter pleads for consideration; the king, after some conversation, yields in part. Give then the words of the queen, and finally, in one sentence, the last words of the king.

These are exercises of the imagination. They are valuable for fixing the idea of style as the expression of personality rather than for any practical use. Practically, aptness to the speaker means aptness to oneself. The main object of studying words is not that we should speak or write like somebody else, but that we should better express ourselves. We study the style of the *Spectator*, not in order to acquire Addison's style, but to improve our own. From his De Coverley papers we learn to write a more interesting letter about our own experiences in the country, to give so specifically the concrete details of the people that we meet as to make them interesting to others, to substitute more precise and suggestive words for the vague, general terms that may occur to us at first. In that sense only we study to write like Addison, or Irving, or Hawthorne, not in the sense of attempting to sound like them. What we write will sound like ourselves so long as we choose the subject and the details that appeal to us, and the words that seem to us most expressive.

The Personal Quality. — The danger, therefore, is not that our talk and our letters should sound like Addison, but that they should sound like anybody — or nobody. There is a real danger of talking and writing in such set, commonplace words as give no inkling of ourselves. The danger comes from carelessness or laziness. Thus we may make our letters dry catalogues instead of making them express ourselves. The expression of oneself — that is the fundamental interest, not only in literature, but in all familiar conversation and letters. With this aim, any

educated person who really cares to may make himself interesting. He need not talk about himself. If he habitually chooses for subjects the things of daily life that have impressed him, and if he expresses them frankly in such words as will sharply convey the impression, he will acquire a personal style, a style of his own. Profiting by all the hints that he gets from his reading, it will be none the less his own; for it will express his own way of looking. Since no two of us on the same journey will notice always the same things, or be affected by them in the same way, each of us, by accustoming himself to express his own impressions, may reach a certain personal quality. Though it may not be style in that higher sense which we attach to the personal quality in literature, it will be style in that more common sense in which we speak of his style in walking or gesture, in intonation or manner. It will be, even more than these, the expression of himself. Any one who is not content to talk and write like everybody else may learn to talk and write like himself.

Think of some incident within your own experience, the more recent the better, which roused in you strong feeling — pity, anger, admiration, fear, enthusiasm, or whatever else it may have been. Recall this to mind as distinctly as you can in all its significant details: how people spoke, looked, acted; the sounds and motion of the scene; the lights or colors of the surroundings, etc. Without naming your feeling, and without explaining more than is absolutely necessary, describe the scene in not more than two hundred words by choosing such concrete details and such words as will make the reader feel with you.

Selecting from the following list two subjects of which you have had most experience, describe each scene by such details and in such words as will bring out the impression indicated by the title. Tell it in the past tense as a story. Without aiming at style, write frankly as the thing strikes you.

1. *Work*, hard physical toil; *e.g.*, (*a*) laborers laying rails (give

the sound and motion of the picks and shovels, the attitude of the gang boss, sweat, shirts open at the neck, red sand or yellow clay, smell of the earth and the field, etc.); or (*b*) girls at work in a factory (sound of the machines, attitude, motion, etc.); or (*c*) carpenters at work in a shop or on a roof; or (*d*) fruit-packers; or (*e*) any other scene of work more familiar to you. Close with what happens at the noon whistle. Begin with what the people are doing five minutes before. Choose such words as will give a quick and lively impression of activity. Pay especial attention to the verbs.

2. *Play*, recreation, fun; *e.g.*, (*a*) children playing "Prisoner's Base" in the school yard; or (*b*) children playing some particular game in the street; or (*c*) the return to camp after fishing; or (*d*) factory hands playing baseball at noon; or (*e*) a picnic game; or (*f*) any other scene of play more familiar to you. Let (*a*) end with the school bell; (*b*) for contrast, with the passing of the patrol wagon; (*c*) with sitting down to supper; (*d*) with the one-o'clock whistle; (*e*) with the call to assemble for the train. Begin in each case a few minutes earlier, when the fun is at its height. Pay particular attention to attitude, gesture, and sound (cries, etc.). Make the verbs lively.

3. *The Crowd.* Recall your experience in some crowd, audience, or congregation. How did you feel? Express this feeling, without naming it, by giving specifically those concrete details of touch, sound, motion, odor, light, etc., which made you feel so.

4. *Fatigue.* 5. *Disdain.* 6. *Pluck.*

Treat in the same way some of the following, or similar subjects from your daily life. Choose in each case (*a*) an incident that suggests to you a definite feeling, and (*b*) a characteristic moment at which the details that give this feeling are naturally thickest.[1] Narrate the scene in the past tense and (usually) the first person. Use characteristic dialogue wherever it will help your impression. Limit it to about 200 words.

Picking Berries.	The Last Examination.
The Last Paper.	The Camp Meeting.

[1] Part I., pages 118–120, 130.

Catching the Boat.
The Ninth Inning.
A Hot Day in the Field.
On the Bridge.
A Country Dinner.
The Swimming Hole.
In Church.
Selling a Horse.
The Grocery.
The Drug Store.
A Street Fakir.
Captain Billy and His New Boat.
The Country Store at Mail Time.
A Field Goal.
The Haunted House.
Buying Clothes.
The Camp Fire.
The Ragman.
Gypsies.
"Umbrellas to Mend."
The Merry-go-Round.
The Circus.

(To yield the best results, this sort of practice should be daily for not less than six weeks; but it is valuable even when less frequent or less extended.)

2. THE SOUND OF SENTENCES

On, then, all Frenchmen that have hearts in your bodies! Roar with all your throats of cartilage and metal, ye sons of liberty! Stir spasmodically whatsoever of utmost faculty is in you, soul, body, or spirit; for it is the hour! Smite thou, Louis Tournay, cartwright of the Marais, old soldier of the regiment Dauphiné! Smite at that outer drawbridge chain, though the fiery hail whistles round thee! Never, over nave or felloe, did thy axe strike such a stroke.

—CARLYLE, *French Revolution*, V. vi.

The force of this passage is due partly to specific, concrete words, especially to the apt verbs, *roar*, *smite*, *whistles*, etc. But it is due also to the form of the sentences. They swing, as it were, in time with the action. Our imagination is stirred, not only by the suggestiveness of the words, but by the very sound of the sentences. This will become plainer if we combine the same words in different sentence-forms:

All ye Frenchmen that have hearts in your bodies, ye sons of liberty, on, then! roaring with all your throats of cartilage and

metal, stirring spasmodically, for it is the hour, whatsoever of utmost faculty is in you. Louis Tournay, cartwright of the Marais, old soldier of the Regiment Dauphiné, though the fiery hail whistles round thee, smite at that outer drawbridge chain; for thy axe never struck such a stroke over nave or felloe.

The words are the same; but the description no longer carries us with the same swing. Evidently feeling is conveyed, not only through the force of separate words, but also through the movement of sentences. We are not fanciful, then, when we speak of a passage as *sounding* right or wrong. The effect of the sound of sentences contributes also to the dignity and solemnity of the familiar Gettysburg address:

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure.

The effect of this is of course primarily the effect of the thing said, and secondarily of the aptness of the separate words. But without the change of a word this impressive opening will lose much of its effect by mere change in the sentence-forms:

Our fathers brought forth upon this continent a new nation. It was conceived in liberty. It was dedicated to the proposition that all men are created equal. That was fourscore and seven years ago. The great civil war in which we are now engaged is a test. Can this nation, so conceived and so dedicated, long endure? Can any nation?

The impression is quite changed, as when a piece of music is played in the wrong time. What is thus apparent in two passages so widely different is true of all composition that appeals to feeling. Aptness, or appropriateness to

the mood that we wish to awaken, depends, not only on the choice of words, but on the sound of clauses and sentences, on their rise and fall,—in a word, on their movement.

The Sound of Verse. — The effect of sentence-movement upon feeling is plainest, of course, in verse. Poetry is the highest expression of feeling in words; and much of its power to stir us comes from its movement, from the way in which its sentences run or flow; *i.e.*, from its sound. This is never independent of its meaning; for we are not much moved by versified nonsense; but it has, nevertheless, an effect of its own. The beauty or pathos or gaiety of verse is partly an effect of the sound of its sentences.

> The curfew tolls the knell of parting day,
> The lowing herd winds slowly o'er the lea,
> The ploughman homeward plods his weary way,
> And leaves the world to darkness and to me.

The slow and solemn effect of this stanza is due first to the choice of details; that is, to the things talked about. It is due also to the specific, concrete words in which they are expressed: *curfew* (not bell), *knell* (not stroke), *plods* (not walks), etc. So much is plain from our previous study. But there is something else. The impression of slowness and solemnity is enhanced by the very sound of the long vowels and by the flow of the verse. Contrast these sounds and this movement with those of Browning's *Pied Piper:*

> All the little boys and girls,
> With rosy cheeks and flaxen curls,
> And sparkling eyes and teeth like pearls,
> Tripping and skipping, ran merrily after
> The wonderful music with shouting and laughter.

Again the effect is due to the choice of details and to the concrete, specific expression; but the impression of lightness

and gaiety is very much enhanced by the short vowels, the short lines, the quick rhythm. The verse dances in time to the feeling. What is felt in this striking contrast is true of poetry in general. Poetry, being the expression of feeling, communicates the poet's mood by aptness of sound.

> Blow trumpet! he will lift us from the dust.
> Blow trumpet! live the strength, and die the lust!
> Clang battle-axe, and clash brand! Let the King reign!
> —TENNYSON, *Idylls of the King, The Coming of Arthur.*

> I sprang to the stirrup, and Joris, and he;
> I galloped, Dirck galloped, we galloped all three.
> "Good speed!" cried the watch, as the gate-bolts undrew.
> "Speed!" echoed the wall to us galloping through.
> Behind shut the postern, the lights sank to rest,
> And into the midnight we galloped abreast.
> — BROWNING, *How They Brought the Good News from Ghent to Aix.*

Notice the marked effect of the short clauses in Old English poetry as imitated at page 405.

Select for reading aloud a passage of verse in which the sound is adapted to the feeling.

Rime. — Rime, which is characteristic of most modern poetry, shows the pleasure that we have in mere sound. The regular recurrence of a certain sound at the end of the line adds nothing to the sense; but it adds much to our feeling. Aside from the emphasis that it gives to certain words, it is there purely for the pleasure of the ear. Similar is that habit in Old English verse of repeating, not the sound at the end, but the sound at the beginning. *Alliteration*, as it is called, long used before the adoption of rime, has been retained in modern verse as an added appeal to feeling, an added means of pleasure:

> *Sh*ock after *sh*ock, the song-built towers and gates
> *R*eel, *b*ruised and *b*utted with the *sh*uddering
> War-thunder of iron *r*ams.
>
> —TENNYSON, *Tiresias.*

Rhythm and Meter. — But far more important than rime or alliteration in aptness to the mood of the author or the scene is the beat of the verse, the *rhythm.* The rhythm of verse is the regular recurrence of accent or stress. This is the chief means of suggesting feeling by sound. The quickness or slowness of the movement, its lightness or heaviness, is mainly an effect of the rhythm. Verse began in dancing. The beat of the word chimed with the beat of the foot, as in marching songs to-day. And as our English language has kept, more than some other languages, the old habit of marking the root syllable of every word by a stress or accent, English verse still depends mainly upon beats or stresses. The rhythm of English, whether in verse or in prose, is the recurrence of beats or stresses as in dancing or marching; and the rhythm of English verse — what we call *meter* — is regular or fixed recurrence of beat or stress. Thus we speak of a verse of two accents or a two-stress verse:

> Óver the móuntains
> And óver the wáves,
> Únder the foúntains
> And únder the gráves.

The ballad of *Sir Patrick Spence* (page 343), like many other ballads, is in four-stress lines alternating with three-stress lines. Shakespeare and Milton wrote oftenest in a five-stress verse:

> To bé or nót to bé, thát is the qúestion.

The movement or flow of the verse depends on the number of unaccented syllables coming between two stresses. When

there is regularly one unstressed syllable between, the verse is called *trochaic:*

Téll me nót in moúrnful númbers.

The stressed syllable taken with the corresponding unstressed syllable is called a *foot.* Thus *moúrnful* or *númbers* is called a *trochaic foot,* or *trochee; i.e.,* a running or rapid measure. When two unstressed syllables follow the stress, the foot is called a *dactyl.* The word means *finger.* It is applied in this way because a finger has one long joint and two short ones, as:

Rashly importunate.

These terms, borrowed from Greek verse, are commonly expressed by signs: — ◡ for a trochee; — ◡◡ for a dactyl. The signs, which are the same as those used in dictionaries to mark the length of vowels, are more appropriate to Greek verse, which really depends on the alternation of long and short. In English verse, though they express rather stress and unstress, they are nevertheless convenient. To *scan* a verse is to read it aloud, or to write it out in these signs, so as to show its rhythm; *i.e.,* the number and frequency of its stresses.

When the verse goes the other way about, beginning with the unstressed syllable, it has a different effect, and is called by a different name. With one unstressed syllable between, it is called *iambic:*

It blésseth hím that gíves and hím that tákes.

◡ — ◡ — ◡ — ◡ — ◡ —

The single foot is called an *iambus* or *iamb* (◡ —). This is merely a trochee turned around. A dactyl turned around is called an *anapest* (◡◡ —):

For a lággard in lóve, and a dástard in wár,
Was to wéd the fair Éllen of yóung Lochinvár.

⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ —

⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ —

But in dividing verses thus we must remember two important facts. First, in using iambic or anapestic verse the best English poets admit an occasional trochee or dactyl for variety:

Cassio. The riches of the ship is come on shore!
Ye men of Cyprus, let her have your knees.
Hail to thee, lady! and the grace of heaven,
Before, behind thee, and on every hand,
Enwheel thee round.
Desdemona. I thank you, valiant Cassio.
— *Othello*, II., i. 82.

This passage, like many another in Shakespeare, though it follows generally the iambic measure of all his plays, has in its third line a movement rather trochaic and dactylic. Being too slight to disturb the normal iambic flow of the meter, such variations give a pleasant relief. A poem that is strictly iambic throughout, with no such variations, tends to become monotonous. Besides, in English verse, the number or place of the unstressed syllables is of less consequence than the stresses. English meter is determined not so much by the number of syllables as by the number of stresses. Hence arises a second important fact of English meter. The unstressed part of the foot is sometimes omitted. Thus two stresses are brought together, with an effect of slowness, weight, or pause, and the foot is said to be *syncopated:*

Break, break! break! — — —
On thy cold gray stones, O sea! ⏑ ⏑ — ⏑ — ⏑ —

These two lines, though the first has three syllables and the second seven, are metrically equivalent; for they have

the same number of stresses. We feel them so as we read them, dwelling longer on each syllable of the first verse; and we feel also the variety and the adaptation to feeling in the lingering measure of the first. The opening verse of Hamlet's soliloquy, quoted above, has syncope in the fourth foot; and the marching hymn of Arthur's knights, quoted on page 379, derives from this device much of its effect.

Adaptation of Verse-Form to Feeling. — The adaptation of rhythm to mood, indeed, is the chief way in which verse makes its appeal to feeling by sound. Thus certain verse-forms are felt to be appropriate to certain kinds of composition. For narrative poems of weight and dignity we are accustomed to the five-stress iambic. This is called the English *heroic* verse. It is the verse of Shakespeare's plays. of Milton's *Paradise Lost*, of Tennyson's *Idylls of the King*. Rhymed in couplets (*heroic couplet*), it is the favorite verse of the eighteenth century, and is heard at its best in Pope. On the other hand, the simple ballad tales use a shorter verse:

The kíng síts in Dumférling tówn,	∪ — — ∪ ∪ — ∪ —
Drínking the blóod-red wíne.	— ∪ ∪ — ∪ —
O whére will I gét a goód sáilor	∪ — ∪ ∪ — ∪ — — ∪
To sáil this shíp of míne?	∪ — ∪ — ∪ —

Similarly Scott uses a four-stress verse in the *Lady of the Lake* and *Marmion*. A still shorter line enhances the feeling of stir and go in Drayton's fine *Ballad of Agincourt:*

Fair stood the wind for France,	— ∪ ∪ — ∪ —
When we our sails advance,	∪ — ∪ — ∪ —
Nor now to prove our chance	∪ — ∪ — ∪ —
Longer will tarry;	— ∪ ∪ — ∪
But putting to the main,	∪ — ∪ — ∪ —
At Caux, the mouth of Seine,	∪ — ∪ — ∪ —
With all his martial train,	∪ — ∪ — ∪ —
Landed King Harry.	— ∪ ∪ — ∪

Poitiers and Cressy tell,
When most their pride did swell,
Under our swords they fell.
  No less our skill is
Than when our grandsire great,
Claiming the regal seat,
By many a warlike feat
  Lopped the French lilies.

Any group of lines forming, as in the two poems above, a definite part is called a *stanza*. The ballad of *Sir Patrick Spence* is written in stanzas of four lines riming alternately, the first and third of four stresses, the second and fourth of three. This is the simplest of stanzas, entirely appropriate to the simple ballad stories. Drayton in his *Agincourt* uses a stanza of eight three-stress lines. 1, 2, and 3 rime together; 5, 6, and 7; 4 and 8. Thus the scheme of rimes may be indicated by letters: *a a a b c c c b*. In the familiar love-poem *To Althea, from Prison*, two ballad stanzas are combined in one: *a b a b c d c d:*

When love with unconfinèd wings
  Hovers within my gates,
And my divine Althea brings
  To whisper at the grates;
When I lie tangled in her hair,
  And fettered to her eye,
The birds that wanton in the air
  Know no such liberty.

Poetry of this latter kind, not telling a story, but simply expressing emotion, is called *lyric*, or song (see page 408). The difference between lyric movement and narrative movement is marked in those scenes where Shakespeare introduces songs, as also in Tennyson's *Princess*. After the steady march of the longer narrative verse the charm of the lyric stanzas is felt the more by contrast. A reading aloud

of the close of Act II. in *As You Like It*, for instance, beginning with "All the world's a stage," will mark the adaptation of rhythm to feeling.

Further, poets suggest or heighten feeling by the choice and adaptation of the lyric stanza itself. The best English lyrics reveal an almost infinite variety of adaptation, ranging all the way from the frank and simple stanza *To Althea* to such complex and subtle rhythms and rime-schemes as those of Gray's *Bard* or Wordsworth's *Intimations of Immortality*. Find the following lyrics and read them aloud. By scansion of each, and by comparing one with another, show the adaptation of the verse and the stanza to the mood.

Where the bee sucks, there suck I.
Ring out, wild bells, to the wild sky.
A wet sheet and a flowing sea.
Of all the girls that are so smart.
Piping down the valleys wild (Blake).
Toll for the brave.
O World! O Life! O Time!
Lead, kindly light, amid the encircling gloom.
Go, lovely Rose!
Oft in the stilly night.
Hail to the Chief who in triumph advances!
O wild west wind, thou breath of Autumn's being.
Break! break! break!

The Sound of Prose. — Thus poetry shows us clearly how far suggestions of feeling are heightened by sound. It shows us that the heightening comes mainly from rhythm. This method of enhancing emotion by sound is proper to poetry; but it is possible also to prose. Indeed, the difference in this regard between the poetry of feeling and the prose of feeling is not in the presence or absence of rhythm, but in its regularity. In poetry the rhythm is fixed. Each

line has a fixed number of stresses; and the whole poem has a regular system of recurrences, a fixed rhythm, which is called meter. Prose, on the other hand, is unmetrical; its rhythm is not fixed. But though it must be unmetrical, it may be rhythmical; it may add to the suggestions of concrete imagery or of elegant precision the suggestions of rhythm. Thus we often speak of an emotional prose passage as rapid or slow, sonorous, monotonous, smooth, or abrupt; and in every such case we are speaking of its rhythm. We mean that there is adaptation to feeling in the very sound of the sentences.

In prose and verse alike, the adaptation of sound to feeling may be gained by imitative words, such as *clash, roar, whizz, hiss, boom.* Though such words are comparatively few, and their frequent use would be childish, we may without direct imitation use words whose sounds harmonize with the sense and the feeling. The phrase *drums and tramplings,* without imitation, suggests soldiers marching. Dickens's *Miss Peecher, cherry-cheeked and tuneful of voice,* sounds like the twittering of a bird. Newman's description of surf is suggestive both by the sound of the separate words and by the rhythm:

> . . . those graceful, fan-like jets of silver upon the rocks, which slowly rise aloft like water spirits from the deep, then shiver, and break, and spread, and shroud themselves, and disappear in a soft mist of foam; nor of the gentle, incessant heaving and panting of the whole liquid plain; nor of the long waves, keeping steady time, like a line of soldiery, as they resound upon the hollow shore.
>
> — NEWMAN, *Historical Sketches,* I., iii.

For the longer, smoother, and statelier rhythms, verse and prose alike depend largely upon Latin derivatives[1] which are appropriate alike to deliberate movement and to deliberative mood.

[1] Part I., pages 139–146.

We were now treading that illustrious island which was once the luminary of the Caledonian regions, whence savage clans and roving barbarians derived the benefits of knowledge and the blessings of religion. To abstract the mind from all local emotion would be impossible if it were endeavored, and would be foolish if it were possible. Whatever withdraws us from the power of our senses, whatever makes the past, the distant, or the future predominate over the present, advances us in the dignity of thinking beings. Far from me and from my friends be such frigid philosophy as may conduct us indifferent and unmoved over any ground which has been diginified by wisdom, bravery, or virtue. The man is little to be envied whose patriotism would not gain force upon the plain of Marathon, or whose piety would not grow warmer among the ruins of Iona.
—JOHNSON, *A Journey to the Western Islands of Scotland, Icolmkill.*

Again, verse and prose alike may use alliteration (page 379), or enhance an effect of slowness, lingering, or heaviness, by syncope (page 382). The main difference is that prose rhythms are freer. Prose is not only unmetrical; it also permits a longer succession of unstressed syllables. Between two stresses verse can rarely have more than two unstressed syllables; prose very often has three, or even four. To consider such details in the writing of ordinary prose would probably lead to affectation and feebleness; but to read fine prose aloud with this view increases the appreciation of literature. For practical purposes of revision, the main consideration of rhythm is sentence emphasis. The rule that a sentence should end with its most significant word arises from the fact that at the end of the sentence the voice falls naturally and then pauses. If we put into this place the word most important for carrying on the thought of the paragraph, we make the rhythm serve the sense. If, on the contrary, we put there some less important part, we lose an opportunity. If finally we put

there some phrase that merely fills out the rhythm, we sacrifice sense to sound. This last is the cause of bombast or padding. For redundancy, the use of more words than are demanded by the sense, arises very often from the natural tendency to carry the rhythm to a full close, to fill out the cadence; and the corresponding remedy is so to recast the whole sentence, by bringing the important word to the end, that sound and sense may be satisfied at once.[1]

Observe in the following how the cadence of each sentence at once chimes with the feeling and marks the word that is significant for carrying forward the thought:

It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in; glittering like the morning star, full of life, and splendor, and joy. Oh! what a revolution! and what a heart must I have to contemplate without emotion that elevation and that fall! Little did I dream when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honor and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and calculators, has succeeded; and the glory of Europe is extinguished for ever. Never, never more, shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom. The unbought grace of life, the cheap defence of na-

[1] See Part I., pages 187–191.

tions, the nurse of manly sentiments and heroic enterprise, is gone! It is gone, that sensibility of principle, that chastity of honor, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness.

— BURKE, *Reflections on the Revolution in France.*

Observe also in this passage the use of Latin derivatives to give a dignified and sustained rhythm, and the variety of the sentences (page 393) in length and form. Notice the marked and appropriate rhythm, and the incidental alliteration, in such clauses as *I thought ten thousand swords must have leaped from their scabbards.* The whole paragraph should be read aloud to mark its cadences.

Rapidity. — In revising our own prose to enhance the suggestion of feeling, rhythm may without affectation be considered definitely in its application to the length of sentences. By reading our descriptions aloud we may quite simply adapt the length of the sentences to the quickness or slowness of the action and to the agitation or tranquillity of the mood. Generally, short sentences are better to express haste, suddenness, or tumult; long sentences to express deliberation or calm.

The sea, the atmosphere, the light, bore each an orchestral part in this universal lull. Moonlight and the first timid tremblings of the dawn were by this time blending; and the blendings were brought into a still more exquisite state of unity by a slight silvery mist, motionless and dreamy, that covered the woods and fields, but with a veil of equable transparency. Except the feet of our own horses, which, running on a sandy margin of the road, made but little disturbance, there was no sound abroad. In the clouds and on the earth prevailed the same majestic peace; and, in spite of all that the villain of a schoolmaster has done for the ruin of our sublimer thoughts, which are the thoughts of our infancy, we still believe in no such nonsense as a limited atmosphere.

Whatever we may swear with our false feigning lips, in our faithful hearts we still believe, and must forever believe, in fields of air traversing the total gulf between earth and the central heavens. Still, in the confidence of children that tread without fear *every* chamber in their father's house, and to whom no door is closed, we, in that Sabbatic vision which sometimes is revealed for an hour upon nights like this, ascend with easy steps from the sorrow-stricken fields of earth upwards to the sandals of God.

— De Quincey,
The English Mail-Coach, The Vision of Sudden Death.

The reading of this passage aloud reveals a rhythmical rise and fall. Not the fixed rhythm of meter, it is nevertheless felt as we read. It heightens our sympathy with the mood of peace; and it naturally becomes plainer, though never metrical, as the feeling of peace expands to the feeling of faith at the close. The delicate adaptation of sound to feeling is due partly to the choice of those longer, smoother words that we have from the Latin; it is due partly to unobtrusive alliteration (page 379); but the impression of calm is given mainly by a certain even rise and fall of rhythm in long, deliberate sentences. When this mood is broken, the sentences break accordingly. The rhythm changes:

What could be done — who was it that could do it — to check the storm-flight of these maniacal horses? Could I not seize the reins from the grasp of the slumbering coachman? . . . The sounds ahead strengthened, and were now too clearly the sounds of wheels. Who and what could it be? Was it industry in a taxed cart? Was it youthful gaiety in a gig? Was it sorrow that loitered, or joy that raced?

The more rapid effect of breaking the rhythm by short sentences is felt in Thackeray's description of the excitement in Brussels during the battle of Waterloo:

The merchants closed their shops, and came out to swell

the general chorus of alarm and clamor. Women rushed to the churches, and crowded the chapels, and knelt and prayed on the flags and steps. The dull sound of the cannon went on rolling, rolling. Presently carriages with travelers began to leave the town, galloping away by the Ghent barrier. The prophecies of the French partisans began to pass for facts. "He has cut the armies in two," it was said. "He is marching straight on Brussels. He will overpower the English, and be here to-night."

— THACKERAY, *Vanity Fair*, Chapter xxxii.

In choice of words this description is not very striking. The effect of tumult is due almost entirely to the length and form of the sentences. The shorter, unconnected sentences of the following description are more fully adapted to the agitation of strong feeling. The abrupt, broken rhythm helps us feel the tumult of a young father as he rushes out into the forest and the storm:

He left the high road and pierced into the forest. His walk was rapid. The leaves on the trees brushed his cheeks, the dead leaves in the dells noised to his feet. Something of a religious joy, a strange, sacred pleasure, was in him. By degrees it wore. He remembered himself; and now he was possessed by a proportionate anguish. A father! He dared never see his child. . . . The ground began to dip. He lost sight of the sky. Then heavy thunder-drops struck his cheek. The leaves were singing. The earth breathed. It was black before him and behind. All at once the thunder spoke. The mountain he had marked was bursting over him. Up started the whole forest in violent fire.

— GEORGE MEREDITH, *The Ordeal of Richard Feverel*, Chapter xliii.

To combine these detached statements into more logical sentences would much mar the impression; for it would make the sentence-movement, or rhythm, slower and more deliberate.

When he left the high road and pierced into the forest with rapid walk, the leaves on the trees brushed his cheek, and the

dead leaves in the dells noised to his feet. That something of religious joy within him, that strange and sacred pleasure, wore by degrees until, remembering himself, he was possessed by a proportionate anguish. Though he was a father, he dared never see his child. . . . As the ground began to dip until he lost sight of the sky, while the heavy thunder-drops that sang in the leaves struck his cheek, the earth breathed out of the blackness before and behind him. When, as if with the bursting over him of the mountain he had marked, the thunder spoke all at once, the whole forest started up in violent fire.

Try the effect of combining thus the short, detached sentences of the following:

Gerard looked wildly down. He was forty feet from the ground. Death below. Death moving slow but sure on him in a still more horrible form. His hair bristled. The sweat poured from him. He sat helpless, fascinated, tongue-tied.

As the fearful monster crawled, growling towards him, incongruous thoughts coursed through his mind: Margaret, — the Vulgate, where it speaks of the rage of a she-bear robbed of her whelps, — Rome, — eternity.

The bear crawled on. And now the stupor of death fell on the doomed man. He saw the opened jaws and bloodshot eyes coming, but in a mist.

As in a mist he heard a twang. He glanced down. Denys, white and silent as death, was shooting up at the bear.

— CHARLES READE, *The Cloister and the Hearth*, Chapter xxiv.

Agitation, then, and swift or sudden action, are naturally suggested by short sentences; for these give the impression of abruptness by preventing any sustained rhythm. Calm, revery, slowness, and the like are naturally suggested by long sentences; for these, by necessitating subordination, are more deliberate, and they give opportunity for sustaining a rhythm evenly.

Revise the themes written at page 375 above, in order to

increase their suggestiveness by adaptation of the sentences to the action and mood.

On the platform of a country railroad station at a hot summer noon idlers are sitting and chatting quietly. The telegraph instrument clicks, a locust buzzes in a roadside tree, and the brook swirls gently. The heat makes waves in the air. With these details, and others of your own choosing, describe the scene so as to give an impression of lazy quiet. Then describe the sudden coming of an excursion train and the excitement on the platform. Revise the theme so as to enhance the impression of quiet and indolence in the first part by long, deliberate sentences, and the impression of bustle in the latter part by short sentences, with exclamation and dialogue.

With like adaptation of sentences, describe children quietly making mud pies in a remote country road, and then suddenly dispersed by an automobile.

Describe the scene at a wharf on a still night, the coming of the steamboat, the making fast, the unloading of freight, the departure of the boat.[1]

Variety. — But the very freedom of prose rhythm naturally demands variety. A series of sentences keeping about the same length soon becomes tiresome by its monotony. Still more monotonous is a series keeping, not only the same length, but the same form. The sentence-form most likely to offend in this particular is the compound. Thus there are reasons of rhythm, as well as of logic, for revising into the complex form all sentences that are improperly compound.[2] And in general, reading aloud will sometimes suggest the combination of two sentences in one, or the breaking of one into two, for the sake of variety. Variety of style is almost entirely an affair of the form and length of sentences.

Of the following passages from Macaulay's History of England,

[1] See Part I., pages 206–211.

[2] Part I., pages 8–9, 185–186.

the first, by the monotony and abruptness of the sentences, jars upon the impression of pathos suggested by the incidents and the words; the second, on the other hand, moves in tune with the action and at the same time has greater variety of sentence-form:

(*a*) Hampden, with his head drooping, and his hands leaning on his horse's neck, moved feebly out of the battle. The mansion which had been inhabited by his father-in-law, and from which in his youth he had carried home his bride Elizabeth, was in sight. There still remains an affecting tradition that he looked for a moment towards that beloved house, and made an effort to go thither to die. But the enemy lay in that direction. He turned his horse towards Thame, where he arrived almost fainting with agony. The surgeons dressed his wounds. But there was no hope. The pain which he suffered was most excruciating. But he endured it with admirable firmness and resignation. His first care was for his country. He wrote from his bed several letters to London concerning public affairs, and sent a last pressing message to the headquarters, recommending that the dispersed forces should be concentrated. When his public duties were performed, he calmly prepared himself to die. He was attended by a clergyman of the Church of England, with whom he lived in habits of intimacy, and by the chaplain of the Buckinghamshire Greencoats, Dr. Spurton, whom Baxter describes as a famous and excellent divine.

(*b*) Sir Roger Langley answered "Not guilty!" As the words passed his lips, Halifax sprang up and waved his hat. At that signal, benches and galleries raised a shout. In a moment ten thousand persons, who crowded the great hall, replied with a still louder shout, which made the old oaken roof crack; and in another moment the innumerable throng without set up a third huzza, which was heard at Temple Bar. The boats which covered the Thames gave an answering cheer. A peal of gunpowder was heard on the water, and another, and another: and so, in a few moments, the glad tidings were flying past the Savoy and the Friars to London Bridge, and to the forest of masts below. As the news spread, streets and squares, market-places and coffee-houses, broke forth into acclamations. Yet were the acclama-

tions less strange than the weeping. For the feelings of men had been wound up to such a point that at length the stern English nature, so little used to outward signs of emotion, gave way, and thousands sobbed aloud for very joy.

Read aloud the following passages to study and compare their rhythm in general, and in particular the variety in sentence-length and sentence-form:

(*c*) The poetry of Milton differs from that of Dante as the hieroglyphics of Egypt differed from the picture-writing of Mexico. The images which Dante employs speak for themselves; they stand simply for what they are. Those of Milton have a signification which is often discernible only to the initiated. Their value depends less on what they directly represent than on what they remotely suggest. However strange, however grotesque may be the appearance which Dante undertakes to describe, he never shrinks from describing it. He gives us the shape, the color, the sound, the smell, the taste; he counts the numbers; he measures the size. His similes are the illustrations of a traveler. Unlike those of other poets, and especially of Milton, they are introduced in a plain, business-like manner, not for the sake of any beauty in the objects from which they are drawn, not for the sake of any ornament which they may impart to the poem, but simply in order to make the meaning of the writer as clear to the reader as it is to himself. The ruins of the precipice which led from the sixth to the seventh circle of hell were like those of the rock which fell into the Adige on the south of Trent. The cataract of Phlegethon was like that of Aqua Cheta at the monastery of St. Benedict. The place where the heretics were confined in burning tombs resembled the vast cemetery of Arles.

—MACAULAY, *Essay on Milton*, ¶ 32.

(*d*) The last cause of this disobedient spirit in the colonies is hardly less powerful than the rest, as it is not merely moral, but laid deep in the natural constitution of things. Three thousand miles of ocean lie between you and them. No contrivance can prevent the effect of this distance in weakening government. Seas roll, and months pass, between the order and the execution; and

the want of a speedy explanation of a single point is enough to defeat a whole system. You have, indeed, winged ministers of vengeance, who carry your bolts in their pounces to the remotest verge of the sea. But there a power steps in that limits the arrogance of raging passions and furious elements, and says, "So far shalt thou go, and no farther." Who are you that you should fret and rage and bite the chains of nature? Nothing worse happens to you than does to all nations who have extensive empire; and it happens in all the forms into which empire can be thrown. In large bodies, the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt, and Arabia, and Curdistan, as he governs Thrace; nor has he the same dominion in Crimea and Algiers which he has at Brusa and Smyrna. Despotism itself is obliged to truck and huckster. The Sultan gets such obedience as he can. He governs with a loose rein, that he may govern at all; and the whole force and vigor of his authority in his center is derived from a prudent relaxation in all his borders. Spain in her provinces is, perhaps, not so well obeyed as you in yours. She complies, too; she submits; she watches time. This is the immutable condition, the eternal law, of extensive and detached empire.

— BURKE, *Conciliation with America*, ¶ 44.

(*e*) The poor, forsaken girl, on the contrary, drank not herself from the cup of rest which she had secured for France. She never sang together with the songs that rose in her native Domrémy as echoes to the departing steps of invaders. She mingled not in the festal dances at Vaucouleurs which celebrated in rapture the redemption of France. No! for her voice was then silent; no! for her feet were dust. Pure, innocent, noble-hearted girl! whom, from earliest youth, ever I believed in as full of truth and self-sacrifice, this was amongst the strongest pledges for *thy* truth, that never once — no, not for a moment of weakness — didst thou revel in the vision of coronets and honour from man. Coronets for thee! Oh no! Honours, if they come when all is over, are for those that share thy blood. Daughter of Domrémy, when the gratitude of thy king shall awaken, thou wilt be sleeping the sleep

of the dead. Call her, King of France, but she will not hear thee! Cite her by thy apparitors to come and receive a robe of honour, but she will be found *en contumace.* When the thunders of universal France, as even yet may happen, shall proclaim the grandeur of the poor shepherd girl that gave up all for her country, thy ear, young shepherd girl, will have been deaf for five centuries. To suffer and to do, that was thy portion in this life; that was thy destiny; and not for a moment was it hidden from thyself. Life, thou saidst, is short; and the sleep which is in the grave is long! Let me use that life, so transitory, for the glory of those heavenly dreams destined to comfort the sleep which is so long. This pure creature — pure from every suspicion of even a visionary self-interest, even as she was pure in senses more obvious — never once did this holy child, as regarded herself, relax from her belief in the darkness that was travelling to meet her. She might not prefigure the very manner of her death; she saw not in vision, perhaps, the aerial altitude of the fiery scaffold, the spectators without end on every road pouring into Rouen as to a coronation, the surging smoke, the volleying flames, the hostile faces all around, the pitying eye that lurked but here and there, until nature and imperishable truth broke loose from artificial restraints; — these might not be apparent through the mists of the hurrying future. But the voice that called her to death, *that* she heard for ever.

(*f*) The shepherd girl that had delivered France — she, from her dungeon, she, from her baiting at the stake, she, from her duel with fire, as she entered her last dream — saw Domrémy, saw the fountain of Domrémy, saw the pomp of forests in which her childhood had wandered. That Easter festival which men had denied to her languishing heart — that resurrection of spring-time, which the darkness of dungeons had intercepted from *her*, hungering after the glorious liberty of forests — were by God given back into her hands as jewels that had been stolen from her by robbers. With those, perhaps (for the minutes of dreams can stretch into ages), was given back to her by God the bliss of childhood. By special privilege, for *her* might be created, in this farewell dream, a second childhood, innocent as the first; but not, like *that*, sad with the gloom of a fearful mission in the rear. This mission had now

been fulfilled. The storm was weathered, the skirts even of that mighty storm were drawing off. The blood that she was to reckon for had been exacted; the tears that she was to shed in secret had been paid to the last. The hatred to herself in all eyes had been faced steadily, had been suffered; had been survived. And in her last fight upon the scaffold she had triumphed gloriously; victoriously she had tasted the stings of death. For all, except this comfort from her farewell dream, she had died — died amidst the tears of ten thousand enemies — died amidst the drums and trumpets of armies — died amidst peals redoubling upon peals, volleys upon volleys, from the saluting clarions of martyrs.

— DE QUINCEY, *Joan of Arc*, ¶ ¶ 1 and 31.

CHAPTER X

THE FORMS OF COMPOSITION IN LITERATURE

Themes in connection with this chapter are indicated in the text. In general they are of two kinds, either criticism or imitation; but they review incidentally many of the studies assigned throughout the whole book and should suggest further review by practice. The text, a brief review of literature from the point of view of composition, is intended to show how writing may help reading, and to give outlook for both.

1. THE TWO FIELDS OF COMPOSITION

We have seen that the four kinds, or processes, of writing and speaking are *argument* to convince, *exposition* to explain, *narration* to tell a story, *description* to suggest a scene, and that these four kinds naturally go in pairs, exposition with argument, description with narration. For composition has two great fields. Writing and speaking have two main objects, clearness and interest, information and suggestion, appeal to reason and appeal to imagination, business and pleasure. Though these objects are not incompatible, though we may even pursue both in the same composition, still one or the other will be our main concern. And according to this main object, according as business or pleasure is the more important, we adjust the form of the whole. When the main concern is to inform or prove, to expound or argue, the composition is planned by paragraphs; when the main concern is to stir the imagination, to tell a story or describe, paragraphs are ignored. Indeed, all writing and

speaking may be practically divided into that which is composed in paragraphs and that which is not. Exposition and argument may, indeed should, have concrete descriptive detail; but the outline, the form of the whole, is determined by paragraphs. Narration, in some cases, may stop to explain or argue; but the plan of the whole story is not determined by paragraphs. Thus in a broad, general way the paragraph may be called the sign of structure. By paragraphs we carry on the ordinary business of writing for clearness; the pleasure of writing, the appeal to imagination for interest, we carry on without paragraphs.

Review in Part I. the openings of the first four chapters; in Part II., pages 261–265, 312, 340–341. Apply these to expand the summary statements of the preceding paragraph into a connected oral explanation of about five minutes, with examples drawn from your own reading and your own themes. Write this out afterwards as an essay.

Write two short themes on the same topic — one of the following, or one of your own choice — (a) an exposition (or argument), (b) a description (or narrative):

Our Suburban Trolley. Freight-handling at the Terminal.
The ——— Amusement Park. "Fresh-air" Children.
Tennis.

This broad distinction is so fundamental that it runs throughout literature. First, it divides literature by time. In English, as in every other language, the literature of reason, composed in paragraphs, is later than the literature of imagination. Early literature, being imaginative, has almost always some sort of narrative structure. It is poetry, not prose; for strong feeling moves it to regular rhythms, and the people has not yet thought out the logical relations of connected prose. For the same general reason its structure is narrative. It is a literature, not of thought, but of feeling; not of ideas, but of images. Prose literature,

when it arises, follows at first the steps of poetry in being mainly narrative. The prose of thought, reasoning by paragraphs, finds its way into the literature of any nation much later. In English, for instance, there is very little prose of this kind in literature before the beginning of the modern age in the fifteenth century. Meantime the way for it has been prepared by public speaking. In sermons and other speeches a prose of orderly, logical exposition is gradually developed until it is brought to literary achievement when the time and the language are ripe.

2. THE PRIMARY FORMS OF COMPOSITION IN LITERATURE

The object of literature, as of the other arts, is to reveal life. What the mass of men is too dull to see or feel, the artist, whether in words or in colors, makes significant. He interprets life to us, makes us see and feel more keenly. In pursuing this common object of all literature, writers have followed or modified from age to age, through many varieties of personal expression, certain great types, or literary forms. The primary forms, that is the earlier and simpler, are *epic* and *romance*, *lyric*, and *drama*, — all, as has been said, within the general field of narrative and description. The only form within the other field is *oratory;* and even this, in the earlier periods, often uses narrative. The secondary forms, that is the later, derivative forms, are *essay*, *novel*, and *short story*. Of these, only the first is within the field of logic. The other two are special developments of the primary forms of narrative. Thus literature, from beginning to end, speaks oftenest to the imagination in some form of narrative. Whereas our ordinary composition for the business ends of life goes on by paragraphs, literature naturally adopts some form of story or description.

Instead of ideas in paragraphs about life, it oftenest gives us scenes from life itself. To write about life, to explain it in greater scope or smaller, with large view or in the details of daily business, — that is what composition means to most of us at most times; to write life, as it were, to interpret it by such forms as shall stir the imagination and feeling through some sort of imitation, — that is literature. Though the boundary is readily crossed, though literary artists write essays in paragraphs. and common men tell stories, nevertheless the narrative development is far oftener used for literature and the paragraph development for business. Thus the historical succession of literary forms shows at once that development by paragraphs is late in literature and that it has comparatively little space. For literature tries far less often to discuss life than to reveal it. In studying the forms of literature we too are studying how to reveal life within our capacity and our influence, how to tell the stories of life that touch us in such ways as to make them interesting and significant to others. Without pretensions to literary eminence, we may achieve some degree of literary interest, and we shall surely sharpen our appreciation. To this end, let us examine in turn each of the great typical forms.

Epic: the Realization of Life. — *Epic*, the earliest narrative literature, is full of inspiration to interest in writing from its vivid realization of life in concrete details. Epic is full of the joy of living and doing. Such reflections on life as it contains are few, brief, and simple. Rather it aims, not to reflect on life, but to reflect life. The difference is sometimes expressed by the words *subjective*, relating to the writer, and *objective*, relating to the external world apart from the writer. Epic is very objective. It tells us, not what the poet thought or felt about his world, but how his world sounded and looked and moved. It expresses not

so much the poet as the life about him. Its peculiar pleasure in the reading and its lesson for writing, is the vivid force of concreteness, the stirring of imagination by words of physical sensations. Thus we realize with extraordinary distinctness the life of the Homeric age, and sympathize with the strong, simple emotions of its men and women.

THE SON OF ODYSSEUS AND THE SON OF NESTOR CLAIM HOSPITALITY OF MENELAOS

Then, greeting the pair, said light-haired Menelaos:

"Take food, and have good cheer! and after you have enjoyed your meal, we will inquire what men you are." . . . So saying, he set before them fat slices of a chine of beef, taking up in his hands the roasted flesh which had been placed before him as the piece of honor; and on the food spread out before them they laid hands. But after they had stayed desire for drink and food, Telemachos said to Nestor's son, his head bent close that others might not hear: "O son of Nestor, my heart's delight, observe the blaze of bronze throughout these echoing halls, the gold, the amber, silver, and ivory! The court of Olympian Zeus must be like this within. What untold wealth is here! I am amazed to see."

What he was saying light-haired Menelaos overheard, and speaking to them in winged words he said: "Dear children, surely mortal man could never vie with Zeus. Eternal are his halls and his possessions. But one of humankind to vie with me in wealth there may or may not be. Through many woes and wanderings I brought it in my ships, and I was eight years on the way. Cyprus, Phœnicia, Egypt, I wandered over. I came to the Ethiopians, Sidonians, and Erembians, and into Libya, where the lambs are full-horned at their birth. Three times within the ripening year the flocks bear young. No master nor herdsman there lacks cheese, meat, or sweet milk, but the ewes always give their milk the whole year round . . . . Yet in my grief it is not all I so much mourn as one alone, who makes me loathe my sleep and food when I remember him; for no Achaian met the struggles that Odysseus

met and won. Therefore on him it was appointed woe should fall, and upon me a ceaseless pang because of him; so long he tarries, whether alive or dead we do not know. Doubtless there mourn him now the old Laertes, steadfast Penelope, and Telemachos, whom he left a new-born child at home."

So he spoke, and stirred in Telemachos yearnings to mourn his father. Tears from his eyelids dropped upon the ground when he heard his father's name; and he held with both his hands his purple cloak before his eyes.

— HOMER, *Odyssey*, iv. 59, Palmer's prose translation.

The richness of specific concrete detail makes us enter into the scene and feel the boyish admiration of Telemachus and the garrulous pride and grief of Menelaus in their very way of speaking.

ODYSSEUS SWIMS ASHORE FROM THE SHIPWRECK

Odysseus swam onward, being eager to set foot on the strand. But when he was within earshot of the shore, and heard now the thunder of the sea against the reefs — for the great wave crashed against the dry land belching in terrible wise, and all was covered with foam of the sea, — for there were no harbors for ships nor shelters, but jutting headlands and reefs and cliffs; then at last the knees of Odysseus were loosened and his heart melted, and in his heaviness he spake to his own brave spirit:

"Ah me! now that beyond all hope Zeus hath given me sight of land, and withal I have cloven my way through this gulf of the sea, here there is no place to land on from out of the grey water. For without are sharp crags, and round them the wave roars surging, and sheer the smooth rock rises, and the sea is deep thereby, so that in no wise may I find firm foothold and escape my bane; for as I fain would go ashore, the great wave may haply snatch and dash me on the jagged rock, and a wretched endeavor that would be."

—HOMER, *Odyssey*, v. 410, Butcher and Lang's prose translation.

Even so English epic makes us realize the land and the life of the old English heroes:

THE LANDING OF BEOWULF

Straightway they went. The warship waited still;
bode near the beach the broad-stretched bark,
safe at anchor. Shone the boar-images
over their cheek-guards, chiseled in gold;
fair and fire-hard, fended them from foes.
Warlike went they; warriors, they hasted,
kept their company till they might catch glimpses
of the royal roof-tree, all rich with gilding.
That was foremost for folk of earth
of houses under heaven. In it Hrothgar bode.
Lightened its light over lands a many.

. . . . . .

The street was stone-set, straight leading them,
goodmen together. Glittered their mail;
hard, hand-locked, the hammered rings
sang in the steel as on they strode to Heorot,
in their grimly garnished gear approaching.
Sea-tired, they set their spacious shields,
targets terrible, by the towering wall.
Bent they to benches; byrnies clattered,
heroes' harness. Huddled together,
stood their spears, the seafarers' weapons,
ashen, tipped with grey.

—*Beowulf*, 301–330.[1]

Review Part I., pages 32–35, 45, 109–116, 146–151; Part II., pages 329–340, to prepare a connected oral exposition of the force of concreteness.

Write with epic fullness of specific concrete detail a short theme on each of several topics following. The topics presuppose a crowd or company in sympathy with the actions of their leader or their representatives; for the larger epic interest is the communal interest in heroes. Epic is full of local pride. Write as one of an enthusiastic crowd.

[1] The translation follows the rhythm and the alliteration of the original.

1. *The End of the Second Half.* A hard-fought football game has been played to a tie. One of the players having been exhausted, a substitute is put in. An excellent player, and very popular, he has been kept out of the game by illness. Describe his reception as he comes on the field. By a clever and daring play he wins the game.

2. *The Choice of the People.* A crowd comes to congratulate a strong and fearless leader on his election to ———. Coming out on the porch, he thanks his friends and pledges his best endeavor. Try to give the impression of the enthusiasm and love of the crowd.

3. *The Clam-bake,* barbecue, barn-dance, or other local celebration gathering a crowd of neighbors in common feasting and mirth.

4. *The Coast-guard.* A retired veteran life-saver in an anxious crowd on the beach comments on the heroic efforts of his old corps as they venture and toil to save the crew of a fishing schooner wrecked within sight of home.

5. *How We Won the Race.*

6. *The Return of the Regiment.*

7. *News of Battle.*

8. *Custer's Last Fight,* as told by a survivor.

Write an essay on National Songs (*America, The Star-Spangled Banner, Die Wacht am Rhein, La Marseillaise,* etc.), showing how they express national pride in national history and the spirit of common loyalty. Do you find the same feeling in *Maryland, My Maryland, Dixie, The Song of the English?* In ballads and similar poems; *e.g., Chevy Chase, Agincourt, The Charge of the Light Brigade, Sheridan's Ride?*

Romance: the Idealization of Life. — To the early epic literature succeeded the medieval literature of *romance.* In romance story-telling took a new turn. Whether in prose or in verse, the medieval romances rely no longer on local pride and on distinctness of characterization. All the best romances passed so readily from nation to nation that the heroes became in literature mere types of the manly virtues

then most admired in all nations, — bravery of course, devotion in love, courtesy, — in a word, chivalry. Springing from courtly love-stories and popular fairy-stories, the medieval romances appealed to a new interest in adventure. The interest of a romance is in wondering what difficulty or marvel the knight will encounter next, and how he will prevail. Thus romance brought into story-telling the interest of extraordinary situations, of such situations as we like to imagine, not because we meet them in real life, but just because we do not meet them. Romance is the literature of adventure and dreams. For reading, it has the interest of sweet fancy or noble imagination; for writing, it has the lesson of the value of plot, or narrative structure, of holding attention from situation to situation and satisfying it by a happy issue (see pages 355–363).

This romantic interest in plot is rarely sustained through a whole long romance; for a long medieval romance, such as that of King Arthur, is usually a compilation of several separate stories. But it is present to a greater or less degree in each of these component stories, such as *Tristram and Yseult* and *Sir Perceval of Galles* (Wales); and it is quite marked in some of the shorter romances that were not combined with others, such as *Havelok the Dane* and *Gawain and the Green Knight.* Some of these were shaped to hold a keen interest by suspense and solution (page 360). The same way of heightening narrative interest by narrative form appears in Chaucer's tale of the *Pardoner;* it was kept before the common people by the oral transmission of ballads (page 342 and foot-note); and it adds much to the popularity of Scott's *Lady of the Lake* and *Marmion.*

Show orally how a good fairy-story (*Cinderella, Hop o' My Thumb,* etc.) is arranged to heighten interest by suspense up to a climax, and to satisfy it at the end.

Exemplify orally from some interesting story with which you

are familiar the meaning of the common saying "the plot thickens."

Show orally how Tennyson's version of the romance of *Gareth and Lynette* is arranged to hold and increase interest. Comment in the same way on Scott's *Lady of the Lake* (What, for instance, is the effect of Murdoch's whoop in Canto iv.?) or *Marmion.*

Lyric: the Cry of Life. — Epic always, and usually romance, hides its author. His name, if we know it at all, is only a name. He has revealed himself only by that view of life which runs through his writings. He has not wished to utter his own loves or griefs. But the poetry that does utter the author's love and grief, the poetry of personal feeling, arose in all literatures early. It is called *lyric*, or song. Poetry it is naturally, not only because it arose early, but because it expresses strong personal feeling. The stronger and more personal the feeling, the more rhythm tends toward meter. And the name lyric, from lyre, the Greek harp, marks it further as musical. Most early poetry was probably chanted; but lyric is song in the more special sense of having usually such shorter, smoother rhythms, and such brevity, as fit it to be sung on occasion. As the poetry of occasion, it shows in the highest degree the adaptation of tone and sound within small space. Of all poetry it is usually the most finished. The effect of spontaneity comes, as in most writing, not from careless facility, but from very careful revision. The lyric impulse must, indeed, be satisfied at once by some expression; but it is by the revision of this first draft that lyric poets have attained their surest effects. This is plain alike from the manuscripts of modern poets and from analysis of the best lyrics of any period. A successful lyric, whether simple or complex, is a fine piece of adaptation.

And lyric reminds us also that expression of strong personal feeling is naturally brief. It can hardly be prolonged

without seeming extravagant or tiresome. Some of the best lyrics have only a few lines; many have only a few stanzas. Lyrics that are prolonged, unless they are rather meditations than songs, hardly hold their effect.

Reviewing pages 383–385, apply the same study to the following, so as to show the adaptation of rhythm and stanza to feeling and the compressed poetic suggestion.

A SONG FOR MUSIC

Weep you no more, sad fountains.
  What need you flow so fast?
Look how the snowy mountains
  Heaven's sun doth gently waste.
    But my Sun's heavenly eyes
      View not your weeping,
      That now lies sleeping
  Softly, now softly lies
        Sleeping.

Sleep is a reconciling,
  A rest that peace begets.
Doth not the sun rise smiling,
  When fair at even he sets?
    Rest you, then, rest, sad eyes.
      Melt not in weeping,
      While she lies sleeping
  Softly, now softly lies
        Sleeping.

—*Anon.*

UPON WESTMINSTER BRIDGE

Earth has not anything to show more fair.
Dull would he be of soul who could pass by
A sight so touching in its majesty.
This city now doth like a garment wear
The beauty of the morning. Silent, bare,

Ships, towers, domes, theatres, and temples lie
Open unto the fields and to the sky,
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendor valley, rock, or hill.
Ne'er saw I, never felt, a calm so deep.
The river glideth at his own sweet will.
Dear God! the very houses seem asleep;
And all that mighty heart is lying still.

— *Wordsworth.*

A POET'S EPITAPH FOR HIMSELF

Even such is Time, that takes on trust
  Our youth, our joys, our all we have,
And pays us but with age and dust;
  Who in the dark and silent grave,
When we have wandered all our ways,
Shuts up the story of our days.
But from this earth, this grave, this dust,
The Lord shall raise me up, I trust.

— *Raleigh.*

Examine in the same way a lyric of your own choice.

Drama: the Representation of Life. — What do we mean when we say "That situation is dramatic"? The word, like epic and lyric, comes from the Greek; and its Greek root means to do, or act. That is dramatic, then, which deals with doing or acting. A drama represents action; a dramatic situation is a situation or a scene involving action. We speak of the action of a play, and of the players as actors.

Action interesting to an Audience.[1]— Still, this does not distinguish drama from other forms of narration. Almost

[1] The divisions of this section are in the main those suggested in Prof. Brander Matthews's various essays on the drama, especially in his *Development of the Drama.*

all story-telling involves action. A drama is a story put upon the stage. What kind of action is appropriate to representation on a stage before an audience? The clue is in the word representation. A drama does not tell about actions; it represents them. Its situations are not described; they are acted. Now in this regard situations that are much the same in general narrative interest differ very much in dramatic interest. Some we are content to hear or read about; others we should like to see. A dramatic situation is a scene such as we like to see on the stage. Franklin eating bread in the streets of Philadelphia, while his future wife laughs at him from a doorway, — interesting to read about, but not especially interesting to see. Haman coming in his pride before King Ahasuerus to contrive the ruin of the Jews, and bidden to honor the Jew Mordecai (*Esther* vi.), — interesting to read, but how much more interesting to see! How we should like to see Haman's face and attitude! The dialogue between Haman and the king, in which neither comprehends the drift of the other, while we, comprehending both, are all agog for the issue, — how striking that would be on the stage! There evidently is a dramatic situation. The feeling can be suggested by telling about it; but how much more impressive it would be if expressed visibly! Arnold's decision to betray his country, Lincoln's decision to emancipate the slaves, — interesting both; but would they be interesting on the stage? What could the actor do to express the great decision visibly? Merely to seize a pen would seem trivial. Such a situation is hardly dramatic. A dramatic situation is a scene in which the feeling is visibly expressed in some positive and significant action enjoyed by the audience. Drama is made up of such situations as are best expressed by actors before an audience. It is made to be seen. The plays of Shakespeare, admirable as they are for reading, were composed

for the stage. A dramatic situation is a scene interesting to an audience. Even the word *audience* hardly expresses the distinction; for *audience* rather implies hearers. The significant word is *theater*. A *theater* is a place in which to see.

A drama, then, is a composition interesting for an audience to see. Nothing that lacks this particular appeal is really dramatic. Aside from the skill of the actors, on which, of course, every play depends more or less, the merit of a play is fairly measured by its hold upon the people who see it. A play is made, not primarily to be read, though it may also be read with interest, but to be seen. This is the particular end to which its composition must be adjusted. From its very origin, drama has always been in this sense popular. It arises spontaneously from a natural love of acting. "Let's pretend you're a pirate, and I'm a captain in the navy." What child has not taken pleasure of this sort? Many children's games are dramatic; and many of them are centuries old. Centuries old also is Punch and Judy, and well-nigh universal. Either to act oneself, especially if he can play the hero, or to see acting, is a tendency so old and so wide-spread as to seem almost like an instinct.

In the childhood of civilization this instinct for acting was applied to certain popular observances of religion. Greek drama began in the rites celebrated annually by the whole village to honor Dionysus, the god of fertility and enthusiasm. In the shouting, singing chorus there were at first no actors in the modern sense; but that was because in a broader sense all were actors. There was rude, impromptu mimic action, as in "So the farmer sows his seed" and similar games. There was probably a good deal of improvised verse by individuals, and still more probably a good deal of recurring refrain by the whole crowd; for thus began, not only drama, but all poetry. Out of this communal

impersonation at the vintage of the story of Dionysus grew very naturally individual impersonations of the god and his more prominent mythical attendants, the crowd responding with impromptu variations of the familiar refrain. Every crowd produces a leader. The leader of the Greek chorus became an actor in the modern sense of taking a fixed part. In time other fixed parts were assigned to individuals, till the mimic action had a definite dialogue; but the chorus persisted as representative of the whole community.

Then, as always, came the individual genius to discern the capacity of what had been wrought by the people, to reveal and enlarge that capacity, and to fix a great form of art. Æschylus, and after him Sophocles and Euripides, shaped the drama to express the ideals of the Greek race and their own individual genius; but it always remained answerable to its original popular impulse. The Greek throng upon the open seats of the theater under the clear sky during the great period of Greek drama felt, not only that the chorus chanting in the orchestra represented them, but that they themselves were assisting at a communal celebration. The drama was always the enactment of their mythology or history, known to every spectator by heart. It was always judged sternly, not only by its poetic beauty, but by its faithfulness to their beliefs and their feelings. Its success was measured by the feeling of the community.

So in medieval France and England, in a society quite different otherwise, indeed, but similar in communal religious observance and in general ignorance of reading, arose the modern drama. The medieval community center was the church; and the drama arose from the communal observance of the great annual Church festivals. "Whom seek ye?" came the thrilling chant at Easter, when the whole village or city district would be gathered in the parish

church. And then, in further response, "He is not here; He is risen." To make this interlude more impressive, the clergy had it chanted responsively by singers impersonating the angel and the women. So at Christmas there were responses of the angels and the shepherds. These so effectively answered the popular feeling that in time other scenes from the sacred history were thus recited; the custom passed out of the church; and the whole town, through its trade unions, maintained an annual series of dramatic representations, setting all the main scenes of the Bible. Each scene, provided by a separate guild, was mounted on a cart and drawn through the market-place before the church, where the spectators were assembled in the open air. *Miracles*, these series were called, as representing the most dramatic scenes of Revelation; or *Mysteries*, as representing the supernatural truths of the creed. As the separate scenes were represented and combined with better skill, they opened the way for other representations of dramatic scenes from history, and so for the predecessors of Shakespeare. From the beginning, then, modern drama also was a popular performance, developed in response to a popular demand, and always answerable to the people.

In both the ancient development and the modern, mark that the drama was there before it was written, before there was any thought of writing it. The drama is primarily, not a literary product, but a popular product. It began, not as something written by a man of letters and then acted before the people, but as something acted by the people and only afterward written down for preservation. In spite of all differences of time and race, drama has always depended, more than any other form of composition except oratory, upon immediate appeal to the people. Romance and lyric may be enjoyed by oneself apart; but epic and drama are communal. Epic grew out of the hero-songs of

the clan; drama, out of the choral celebration of the village. Since epic early passed out of popular life, drama has been for centuries the only form of literature that people can enjoy together. What spectators as a crowd can watch with sympathetic interest, and feel some share in, — that is properly called dramatic.

What scenes from *Silas Marner* could most readily be adapted to the stage? From *David Copperfield?* From *A Tale of Two Cities?* From *The Vicar of Wakefield?* From another novel of your own choice?

Which of the following stories are best suited for making into plays? Ruth, Joseph and his Brethren, Nathan Hale, Washington at Valley Forge, Major André, Montcalm and Wolfe, The Great Strike at ———, The Boy Who Gave up College to Support his Family. From the stories that you choose, what scenes would you select as particularly dramatic?

Action of Will on Will. — Drama is not only for spectators; it is for actors. It is far more than a tableau. No other form of composition can so vividly reveal the force of personality. And this is revealed most vividly by the crossing and clash of human wills. The whole tissue of drama is the action of persons upon one another; and its main nerve is the conflict of wills. Iago's seduction of Othello is the main line of action by which Cassio is betrayed, Desdemona killed, and Othello ruined. The motive of jealousy works out visibly in strong and subtle action and interaction upon all the main persons. Cassius makes the ambition of Cæsar work upon the patriotism of Brutus; and both alike are thwarted and ruined by the policy of Antony. No mere telling of this story of ambition can give so vivid an impression of these personalities. The book of *Esther* could be readily made into a play because the story hinges upon the clash of two wills, the strong purpose

of Haman and the stronger purpose of Mordecai.[1] Thus the most intense scenes of drama are usually between two; for drama is made of the visible actions of will on will.

Select for comment one of Shakespeare's scenes showing most vividly the action of will on will. (It is well to have a scene or two of this kind acted by students before the class.)

Recast in dramatic dialogue a similar scene from a novel.

Write in dialogue a dramatic scene from real life (200–300 words).

Action Limited in Time and Place. — Drama is not only for spectators and actors; it is for the stage. The very fact that the dramatic representation of life must be made by a few actors on one spot within three hours or less imposes upon drama stricter limits than are necessary for any other form of composition. All the art of the modern theater in shifting scenes cannot do away with this necessity; and in the days of the great playwrights who brought dramatic form to perfection the stage was comparatively bare. In fact, it is the triumph of dramatic composition to give the illusion of life within these strict conditions. To some extent these are the conditions of all story-telling (page 346). In order to tell a story at all, we must limit time and place, and select from the confusion of actual life those situations which are significant. Only thus can we achieve any unity, or singleness of impression. But in drama the selection must be even stricter. There can be no pauses for description or explanation. At every moment the action and dialogue must be significant and decisive. "Something will come of that," the spectator must feel, or his interest is relaxed. Drama reduces the various and dispersed actions of real life to a few critical scenes,

[1] The dramatization of this story is sketched in the third chapter of the author's *How to Write, a Handbook Based on the English Bible.*

or turning-points. It reduces the conversation of real life, which is often random and insignificant, to a dialogue of which every sentence has meaning. On the stage whatever is done or said must be significant. Else the play would be interminable, and it would miss its aim, which is interpretation. Drama does not try to reproduce life. That, even if it were possible, would be tiresome. Drama imitates. It represents life by interpreting within a few scenes the significances that in actual experience we might spend years to gather.

Thus the structure of drama may be said to consist in composing dramatic situations in a single, steady course of action within a strictly limited time toward a definite result. These situations the dramatist deliberately chooses out of many; this result and the course leading up to it he deliberately contrives. From his point of view, therefore, drama is artificial. It is the most artificial of all forms in being the most highly simplified, the most strictly compressed. From the throng of daily experiences, confused and apparently insignificant, he chooses what counts for his interpretation, and omits all else. The slow processes of life he forces into the compass of a few hours. The fate of Romeo, the passion of Juliet, is compressed within a single evening. And this is done by contriving a series of highly significant situations in a single, swift course of action.

Yet the drama, as the spectator sees it, is most natural. Unless it creates and keeps an illusion of real life, it fails. A slip that might pass unnoticed in reading becomes flagrant when illumined by the foot-lights. "That will not go," we say; it is "not convincing" or "false," or "unnatural." Thus drama, more clearly than the other forms of composition, shows us that naturalness in writing is the result, not of careless freedom, but of labor, method, art. Composition seems just as natural as it is made to seem, no more.

And drama shows most vividly that art creates the illusion of real life, not by going out with a phonograph and a kinetoscope, but by the interpretation that comes from personal selection and combination.

How much time is the action of *She Stoops to Conquer* supposed to cover? *Twelfth Night, Much Ado, Othello?* (Use instances best known to you.) The history of Greek drama and the conditions of the Greek theater were such as to develop a strict limiting of the time and place covered by the dramatic action. The conditions of English drama were different. But it is important to notice that few of Shakespeare's plays bring the lapse of time to our attention. That generally we do not think of time at all is really the main point. Reviewing pages 346–348, and investigating in the library the so-called "dramatic unities," write an essay on The Lapse of Time in a Play.

Did the Elizabethan theaters have scenery? Was change of scene made behind a curtain, as to-day? How were the scenes managed in a Greek play? Mention a play, old or new, in which all the action takes place on the same spot; a play which changes scene very often or very widely. Work out thus a connected oral exposition of Change of Scene in a Play.

Climax and Conclusion. — In contriving his course of action, the dramatist fixes most distinctly its turning-point, or crisis. This is the core or heart of the play. Everything before is to lead up to this; everything after is to lead down from it to a satisfying conclusion. Thus *Romeo and Juliet,* since it hinges upon Romeo's fatal error in leaving his bride, has for its central scene, or crisis, the parting. *Othello,* turning upon jealousy, has for its central scene the great dialogue in which Iago succeeds in kindling suspicion. This crisis, or turning-point, is usually called the *climax;* but it is not quite like the climax of a story. The climax of a drama is usually, not near the end, but near the middle. Thus the interest is not released; it is merely changed. The

climax in a play is the turning-point. It is that decisive scene in which the hero's fortunes turn, in a comedy, from bad to good; in a tragedy, from good to bad. The climax of *Macbeth* is the banquet scene which marks the height of his power. He has achieved all he sought. Suddenly, with the ghost of Banquo, begins his downward course to ruin. Our interest is not relaxed at this point; it is merely changed. Guessing that doom is approaching, we yet follow its steps eagerly to the end. The difference in this regard between drama and other forms of narrative is that a drama usually works out its conclusion more fully. In a story, especially a short story, the conclusion may be merely suggested; it is left to our imagination. In a drama we like to see it worked out before us. Thus in the *Merchant of Venice*, though at the end of the fourth act we can guess the result, we still enjoy the following scene at Belmont, the honeymoon of Lorenzo and Jessica, the playful reclaiming of the rings, the restoration of Antonio to prosperity. And in most of Shakespeare's plays the conclusion has much more dramatic interest. A play, then, usually aims to satisfy the audience fully at the close.

Point out the crisis, or climax scene, in each of three other plays of Shakespeare. Reviewing page 360, show that the "solution" of a play is usually longer than that of a story. Told as a story to be read, *Julius Caesar*, for instance, might end soon after Antony's speech to the mob; for in that we foresee the doom of Brutus. But for the stage the solution is worked out fully. What is the climax scene of this play? Show how the rest of the play leads up to this, or down from it. The Greek term for the conclusion of a drama, *catastrophe*, meant in this application the subsidence of the action to rest. Is there any analogy between this and the conclusion of a speech?

Dramatic Opening. — Drama begins at once with action. This is common in other forms of story-telling to-day; but

in drama it is necessary always. There can be no introductory explanation. The rise of the curtain discloses people moving and talking. We have no previous knowledge of who they are or of what they are at. All this the dramatist must tell us as soon as possible by what they do and say, while at the same time he carries his main action forward without delay. This is a particular application of his skill in selecting that place and that brief time in which the important situations can happen most naturally and best explain themselves; in other words, it is part of his problem of securing unity by limiting time and place. His very first situation is significant. It catches our interest in these people; it lets us know enough of what has already passed; it gives us exciting hints of what is to come. Before we are aware, the action is in full swing, and we have picked up enough to understand it fully.

Why the prologue and epilogue in *Henry V*? Are there other cases of this in Shakespeare? Give an instance from another dramatist. Does a modern play ever have a prologue? What do we learn from the first scene of a play about the hero, the previous history, and the present situation? With this view examine several other plays. Do you find any significance in the opening lines of *Twelfth Night* and *Macbeth* as setting the tone of the play?

Make a brief plan of acts and scenes for a play of the Bible story of *Esther*. Write out the first scene.

Oratory: Persuasion about Life. — Most oratory lies outside of literature. It belongs to the world of affairs; and, from the very fact that its appeal is oral, it cannot have adequate literary record. Now and then, oftenest in the field of occasional oratory (pages 285–287), arises an orator whose power over men's feelings and originality of personal expression are of a sort to give him literary eminence. But the measure of oratory can never be its eminence among

printed books. Burke, who is deservedly famous in print, was ineffective on the platform. Bunyan's printed sermons, perhaps much changed from their oral form, do not convey that power which he wielded for years over masses of men. From the fact that oratory is meant, not for a book, but for a platform, it cannot be fairly represented in literature. Some of the best speeches must have passed away with the day on which they were uttered. Some of those preserved in print ought to be judged by their aptness to situations that we can hardly reconstruct in imagination. If by literature we mean writing, then oratory, though it is a primary and permanent form of composition, is even less than drama a form of literature. In phrase it has often — oftener, perhaps, than any other form of composition — imaginative force and immediate adaptation of sense and sound to mood; but in form it follows the paragraph. For persuasion, which is its field, is the great practical combination of clearness and interest, of logical structure with imaginative appeal. As it goes on logically from paragraph to paragraph, oratory may be almost lyric in the fervor of its diction. Form for reason, words for feeling, — this is the practical lesson of oratory. The lesson may be applied also to essay-writing; but its main opportunity is in the great form of persuasion. In this field, no writing can quite equal, or ever supersede, public speaking. The printing-press and the telegraph, deeply as they have affected society, have not done away with man's desire to move his fellow-men by the word of his mouth, nor with their desire to hear him. So long as this is true — and it seems to be a permanent fact of human nature — oratory will hold its place as the most immediately powerful of all forms of composition.

Reviewing pages 272–287, prepare an oral discourse, with instances of your own choosing, on Training for Oratory. Be sure

that the paragraphs are developed with the fullness necessary to speech-making, and that they are well emphasized.

Write an essay comparing the oratory of Burke with that of Webster.

Show that a sermon has the opportunities and the methods of an occasional speech.

3. THE SECONDARY FORMS OF COMPOSITION IN LITERATURE

Primarily, then, literature gave us in the field of imaginative interest epic, romance, lyric, and drama, and in the field of clear, progressive thought, oratory. After them and from them have been developed in modern times, as secondary forms, essay, novel, and short story.[1] The essay developed from oratory, and especially from sermons and other discourses on morals. The novel, developing from the long romance, derived much from the older epic and from the essay. The short story is a very modern, special, and strict development from the short romance. These three forms, therefore, may be called derivative, or secondary.

Essay: Discussion of Life. — Of all the forms of literature, essay seems at first sight the least definite. The word means merely a trial, or sketch; and the thing has varied in form from Bacon to Addison, and from Lamb to Macaulay. Really the term covers more than one literary form; but it can be divided more surely after taking account of its general meaning. Vague though it is, it nevertheless represents a certain general attitude of mind and method of writing. First, essays of all kinds deal, however variously, with ideas. Their common goal is less to suggest or represent life as it comes to us through our five senses than to comment on life, to explain its underlying principles, to

[1] It is beyond the scope of this book to discuss the modern development of the forms of poetry.

set forth the writer's ideas. However specific and concrete it may sometimes be in detail, its goal is some general, abstract idea, some principle or proposition, in a word, some idea. "Men fear death," says Bacon at the beginning of an essay, "as children fear to go in the dark." This is an idea, a thought, a reasoning from experience. His little essay on *Death*, though it has concrete instances, is planned to set forth certain ideas. So each of Emerson's essays, abundant though some of them are in concrete descriptive detail, sets forth certain ideas concerning *Friendship*, or *Books*, or *Eloquence*, etc. Each has for its goal something abstract and general, not a reflection of life as in a story or play, but a reflection on life. Lowell's essay *On a Certain Condescension in Foreigners* begins with anecdote and abounds in description; but its purpose is to enforce upon the reader his reflections, his ideas, concerning the attitude of foreigners toward our country. Many of Addison's essays, especially the De Coverley papers, are very largely descriptive; but they are habitually led from, or led up to, an abstract idea which serves as a text, or proposition for the whole. Number 107 begins: "The reception, manner of attendance, undisturbed freedom and quiet, which I meet with here in the country has confirmed me in the opinion I always had that the general corruption of manners in servants is owing to the conduct of masters." Number 110 passes from the haunted walk near Sir Roger's house to the general belief in ghosts. Number 112 begins: "I am always very well pleased with a country Sunday, and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind." Of course critical essays, such as Macaulay's, are evidently devoted to the developing of ideas. In general, then, an essay is a discussion of ideas.

This being the object of an essay, its method is generally by paragraphs, as in a speech. As to its form, indeed, an essay might roughly be called a speech in writing; for both proceed generally by paragraphs. The difference between the two is the difference between persuasion and exposition. True, either speech or essay may persuade, and either may expound; but when our main object is persuasion we prefer to speak if we can, and when the main object is explanation we prefer to write. So with the audience. If we are to be stirred, we had rather hear; if we are above all to understand clearly, we had rather read, had rather, as we say, have the thing in black and white. We may revise our general definition, therefore, by calling an essay an exposition of ideas. For the object of an essay is usually more than enumeration of parts, more than statement of facts. An essay aims from the parts to interpret the whole, from the facts to show the underlying principle. An essay proceeds by paragraphs because it is a process of thought. Finally, then, an essay may be defined as an exposition by paragraphs of a single controlling idea.

The Two Kinds of Essay. — On the basis of this definition, essays may be divided into two classes, according as they follow the paragraph method of exposition more or less strictly. When the author's main concern is the underlying idea and the leading of other people to accept it, he casts his essay in the stricter way of exposition by definite, carefully emphasized paragraphs. His paragraphs, though they may be less full, are as definite as those of a speech, and, as in a speech, they are arranged in progressive, logical order. When, on the other hand, the author cares more to show his idea concretely as he sees it at work in life, when, instead of developing it by definite stages, he is content to suggest it, when in other words his aim is rather to interest his readers in it than to reason it out with them, — then he

casts his essay in a looser form. His paragraphs are not so clear-cut as the paragraphs of a speech; for some of them are largely descriptive, and the whole essay has less logical progress. Both classes of essays deal with ideas; but the one reasons them out in a series of expository paragraphs, and the other partly reasons them out and partly suggests them by description. Thus we may divide essays, according to their method of composition, into stricter and looser; and the ear-mark is the handling of the paragraph.

The stricter, expository type is clear in Bacon, our first great essayist and still among our greatest.

OF CEREMONIES AND RESPECTS[1]

He that is only real had need have exceeding great parts of virtue, as the stone had need to be rich that is set without foil. But if a man mark it well, it is in praise and commendation of men as it is in gettings and gains. For the proverb is true, that light gains make heavy purses; for light gains come thick, whereas great come but now and then. So it is true that small matters win great commendation, because they are continually in use and in note, whereas the occasion of any great virtue cometh but on festivals. Therefore it doth much add to a man's reputation, and is, as Queen Isabella said, like perpetual letters commendatory, to have good forms. To attain them it almost sufficeth not to despise them; for so shall a man observe them in others, and let him trust himself with the rest. For if he labour too much to express them, he shall lose their grace, which is to be natural and unaffected. Some men's behaviour is like a verse wherein every syllable is measured. How can a man comprehend great matters that breaketh his mind too much to small observations? Not to use ceremonies at all is to teach others not to use them again, and so diminish respect to himself. Especially they be not to be

[1] *i.e., On Etiquette and Observances.* For the obsolete meanings of other words in this essay consult a large dictionary or an annotated edition.

omitted to strangers and formal natures. But the dwelling upon them and exalting them above the moon is not only tedious, but doth diminish the faith and credit of him that speaks. And certainly there is a kind of conveying of effectual and imprinting passages amongst compliments which is of singular use, if a man can hit upon it. Amongst a man's peers a man shall be sure of familiarity; and therefore it is good a little to keep state. Amongst a man's inferiors one shall be sure of reverence; and therefore it is good a little to be familiar. He that is too much in any thing, so that he giveth another occasion of satiety, maketh himself cheap. To apply one's self to others is good, so it be with demonstration that a man doth it upon regard, and not upon facility. It is a good precept generally in seconding another yet to add somewhat of one's own: as, if you will grant his opinion, let it be with some distinction; if you will follow his motion, let it be with condition; if you allow his counsel, let it be with alleging further reason. Men had need beware how they be too perfect in compliments; for be they never so sufficient otherwise, their enviers will be sure to give them that attribute, to the disadvantage of their greater virtues. It is loss also in business to be too full of respects, or to be curious in observing times and opportunities. Solomon saith, *He that considereth the wind shall not sow, and he that looketh to the cloud shall not reap.* A wise man will make more opportunities than he finds. Men's behaviour should be like their apparel, not too strait or point device, but free for exercise or motion.

This is clearly systematic; but where are the paragraphs? The answer is in the habit of Bacon's mind. He was content to formulate in concise, suggestive summary. He had none of the public speaker's wish to develop an idea fully. He has very little amplification. Thus for the average man his essays make too hard reading. In formulating an idea concisely he has never been surpassed, and very rarely equaled; but in expanding an idea — that he leaves to the reader. Thus Bacon's readers are limited to the intellectual. Thus his paragraphs are undeveloped. Instead

of a full paragraph, he gives a few sentences, sometimes only one. In the essay above, the first undeveloped paragraph ends *to have good forms.* Point out the ends of other undeveloped paragraphs. For somewhat fuller paragraph development see the essays on *Simulation and Dissimulation, Envy,* and *Friendship.* Bacon, then, wrote in the strictly expository type of essay; but did not usually develop his paragraphs.

Looser Essay, the Spectator Type. — In marked contrast to this is a form of essay developed in the eighteenth century. Steele, Addison, Swift, and their friends addressed their essays, not to the intellectual few, but to the larger public; and while Swift commonly used the logical development by paragraphs, Steele and Addison struck out in the *Spectator* a new line. Though their object was to circulate truer ideas of life, they thought that a better way was to awaken and sustain interest. To this end the *Spectator* papers depend largely on description; and for this reason they often have very slight logical progress and rather loose paragraphs. Though longer than most of Bacon's essays, these papers are still short, much shorter usually than the essays of to-day. But they are not short by Bacon's intellectual method of compression; they are short because the thought is not sustained and carried out. Rather the essays are pleasantly suggestive. They may be even fragmentary; for they aimed to keep the character of good conversation. This type of easy, fluent, picturesque comment on life gained enduring popularity. Not only was the *Spectator* imitated by later journals, but outside of regular periodical publications its form of essay was followed long after by Lamb, Irving, Hazlitt, and Lowell, and is still popular to-day.

Stricter Essay, the Edinburgh Review Type. — Early in the nineteenth century the *Edinburgh Review* was founded

for more serious, thorough, and sustained exposition. The idea was to provide systematic criticism of literature, and, through that, of life. Francis Jeffrey, the first editor, had a remarkable faculty of exposition. He loved to think a thing through, stage by stage, to a conclusion. Though his diction is often strong and suggestive, his chief excellence is his grasp of the paragraph. The paragraph became in his hands a clearer and more logical unit of composition than had been at all common in English. This trick of the paragraph was learned through apprenticeship to Jeffrey by the greatest of the *Edinburgh* reviewers, Macaulay. Macaulay's essays are the most familiar examples of the type. They are longer than the *Spectator* essays — often twenty times as long — because their audience and their object are different. They are not only critical; they are systematic and sustained. The books that they review are treated merely as points of departure for an extended, systematic treatment of the subject. The *Edinburgh* reviewers wished their readers to know, not only the worth of a new book, but the worth of its ideas in relation to all the best thought upon the subject. They wished to carry a reader through a definite course of thought to a definite conclusion. He might accept it or reject it; but at least he had been made to think. Thus many of Macaulay's paragraphs have the clearness and emphasis of the paragraphs of a speech. Whether they are argumentative — and they often are — or expository, they carry us through a progress of thought. Not content to throw out ideas or to suggest them by descriptive detail, they discuss ideas fully and progressively. This type of essay was followed later by Cardinal Newman, Matthew Arnold, and so many others of recent times that when we hear the word *essay* to-day we think naturally of an orderly, logical development by paragraphs.

SUMMARY

Spectator Type	*Edinburgh Review* Type
short, sometimes fragmentary	long, logically sustained
loosely expository	more strictly expository
largely descriptive	descriptive incidentally
paragraphs often loose	paragraphs logical units, or stages
Addison, Steele, etc., Lamb, Irving, Hazlitt, Lowell (in such pieces as *A Good Word for Winter*)	Jeffrey, Macaulay, Newman, Arnold

Novel, the Web of Life. — The word *novel*, though for some centuries applied loosely and uncertainly, has come to mean in our time a story long enough to unfold an extended series of events and develop character. A novel is a long story in the sense that it is sustained and carried out. Other narrative forms may sketch or hint; but the novel works out in a whole series of situations. Hawthorne's *Ambitious Guest* is limited to a single situation. How the guest became ambitious is left out. In one scene of one evening the disturbing influence of his ambition, and its utter futility, are suggested sufficiently. This is the method of the modern short story. But in the *Scarlet Letter* Hawthorne works out the consequences fully, shows its effect upon character step by step, till we feel something of the accumulated and progressive force of a long series of real experiences. This is the method of the modern novel. For a novel is a long story in this sense also, that it is large and full. It is worked out, not only at length, but in detail. It reminds us of the fullness and complexity of life. To read a good novel is to see life through keener eyes; it is to realize life through fuller presentation of its significance than is possible in any other form of story. That is why we always demand of a novel that it shall be true to life.

Hawthorne wrote beneath the title of his *Ethan Brand* "a chapter from an abortive romance." If the story had been worked out into a novel, would this have been the last chapter? Suggest the contents of two or three preceding chapters. Do you think the story would have gained by being thus worked out at length?

How many persons in Dickens's *Chimes* or *Cricket on the Hearth?* How many in *A Tale of Two Cities*, or of any other of his novels that you know better? Compare as to lapse of time and change of place, and development of character.

The modern novel is full as the old epic was full, by dwelling on the details of actual life (see page 402 above). These the medieval romances tended to pass over, giving a hero's whole history, perhaps, from the cradle to the grave, giving his fights and his victories, but not giving much sense of the people and things about him. In the romances life is all fighting and loving. We pass from dream to dream of surpassing strength and bravery, loveliness and constancy, without ever setting foot on the ground of ordinary real things. But the modern novel, seeking to give us the illusion of actual life, abounds in the concrete (see page 329). As he carries forward the course of action, the novelist suggests the significant details of the life and surroundings of his characters. He tells us that George lounged on the leather sofa at the club, that Henry's three years of prison were written in his walk and carriage, that Mabel was cool at the wheel of the motor-car, just what sensations in the tunnel under the river made Tom break down, just how New Yorkers rushing home to Brooklyn look and sound and feel in the crowd at six o'clock. For the novelist tries to make us in imagination live life more intensely.

Selecting one of the principal characters in a famous novel, write down from memory a summary of the kind of life by which this character is surrounded; *i.e.*, the environment of things and persons. Then try to recall some of the significant concrete details

that gave you this conception. Then choose for reading aloud a brief passage in which such details are especially abundant. For instance, when you think of David Copperfield as a little boy at home after the arrival of his stepfather, what impression have you of the people and things around him? Sum this up; then try to recall definite concrete details making pictures in memory; then find a characteristic passage in which your conception is conspicuous.

Thus living in imagination with the persons of the story, we are brought to sympathize with their actions and to understand their characters. A novel gives us time to become familiar with its persons. Do we not feel ourselves as well acquainted with certain imaginary persons in novels as with the actual persons of our daily experience? Do we not, indeed, sometimes know the imaginary persons better than the real ones by seeing more clearly their motives and characters? For the novelist, though he gives us a sense of the fullness of real life, gives us none of its confusion. Real life is often a tangle of events, a criss-cross of motives. The novelist has so selected and interpreted that we get from the events of his story, and from the behavior of his characters, a sense of order, of cause and effect. Much of our pleasure in a novel comes from feeling events move on to a definite issue, and character develop through the action of human will on circumstances to fuller and more distinct manhood and womanhood. Thus in the best novels character is not merely depicted; it is developed.

Show the effect of adversity in developing the character of Rebecca in *Ivanhoe*. Is the character of the Templar developed or depicted as constant from beginning to end? What influences on Silas Marner were strongest in developing his character? What motives explain the sacrifice of Sidney Carton? Let these questions suggest many others for discussion of characterization in novels. See also pages 334–340.

This full, consecutive form of the novel was not reached at once. Defoe's *Robinson Crusoe*, which is one of its early forms, has the epic concreteness of detail, but makes no attempt either to develop character or to sustain and heighten interest in plot. Richardson's novels, though they express fine shades of character by letters, are so lacking in everything else to sustain interest that they have almost ceased to be read. Smollett not only caught the trick of characterizing persons by word and act, but, using such events as had been used by Defoe, arranged them for the excitement of suspense. Often less distinct than Defoe in detail, he is livelier in method. Meantime the example of the *Spectator* studies in character and manners was gradually leading novelists to nicer characterization and fuller description of environment. Sir Roger de Coverley, whom we realize more clearly and sympathetically than any character in any English novel before Fielding, showed the novelists how to enhance the impression of a personality by putting him in an environment of appropriate manners, how to make a man stand out in his proper neighborhood. Sterne worked out to perfection the art of using narrative form for description. His pictures of eighteenth-century life are not, indeed, brought into any consecutive story; but each in itself has a brilliant distinctness. The writer who combined these arts, who brought the novel to its modern form, is Fielding. Some experience as a dramatist taught him how to bring people together in action and interaction of character. Besides the interest of concreteness, the interest of suspense, and the interest of description, he achieved the interest of complication, the crossing of characters and motives, the struggle that we feel beneath the surface of life. In his hands the novel became, and at its best it has ever since remained, a web of life.

Show how the story of the Cass brothers affects the story of Silas Marner. In what way principally are the two stories connected? How is Silas made the main character (page 354)?

David Copperfield comprises, besides the account of David's own career, the story of Steerforth and Emily, of Rosa Dartle, of Traddles, of Agnes Wickfield, — and what others? Are there so many narrative threads as to produce confusion? Which is the main thread, or clue; and which of the others are woven with it most closely? Compare the book as to the number of threads and the closeness of the weaving with *A Tale of Two Cities;* as to number of characters, with *Silas Marner*. Analyze, with similar comparisons, *The House of the Seven Gables*. Substitute for these books any other famous novels with which you are more familiar; and eventually put your result into an essay developing consecutively the idea How a Novel Suggests the Fulness of Life by Combining Several Stories in One. Contrast the mere collection of stories, as in the *Sketch Book*, and the insertion of stories incidentally, as the story of Peter in *Cranford*.

As a help in analyzing a long or complicated novel, a chart showing when the characters appear may be drawn up by writing the name of each character at the head of a column, the chapter numbers at the left end of the horizontal lines, and a hint of the action and place at the right end, thus:

Chap.	Mrs. Copperfield	David	Steerforth	Peggotty	Betsy Trotwood	etc.	Scene
I.	|	|		|	|	|	Blunderstone
II.	|	|		|	|		etc.
III.	|	|		|			
IV.	|	|		|			
etc.	|	|		|	|	|	

By drawing a vertical line under each character opposite each chapter in which he appears in action a comprehensive view,

inexact, but graphic, will be given of how much space a character has, whether his part in the story is continuous or interrupted, and with what other characters he is most often grouped. To make such a chart still more suggestive, draw a red line across the sheet under the chapter of climax (page 355) and under each previous chapter that narrates an especially important situation, or crisis. A chart of *Vanity Fair*, for instance, would underline as the climax the chapter in which Rawdon Crawley throws the jewels into the face of the Marquis of Steyne, and, as the first important crisis, Becky's refusal of Sir Pitt. Again, such a chart shows a story like *Cranford* to be, hardly a novel, but rather a series of loosely connected sketches, something like the Coverley papers in the *Spectator*.

Short Story, a Crisis of Life. — The difference between the short story and the novel has been already defined as a difference in fullness and consecutiveness. A novel develops action and character fully at length; a short story, taking action and character as already developed, presents them strikingly at some crisis. One brief, uninterrupted period is so carefully chosen and so filled with significant incidents and characteristic words and actions that we receive a single strong impression (pages 342–354). The modern short story is not merely brief; it is single. Everything that might hinder the single impression is omitted (page 345). The short story has its own fullness. It is full, not by carrying us through a series of situations, but by enhancing with abundance of significant detail the force of a single situation. It is *multum in parvo*.

In this respect the short story differs, not only from the novel, but from the tale. A tale is a simple summary of events. It may — it often does — cover as many years and as many characters as a novel. It simply covers them less fully. It covers the long series by touching each event lightly and passing rapidly to the next. A summary of a

novel, reducing each chapter to a half-dozen sentences, would have the same form as a tale. Now this form is quite different from the form of a short story. For the short story differs from novel and tale alike in confining itself to a single critical event or situation. Like the tale in length, it is unlike in form. Instead of covering a series of situations, it is focused on one.[1]

The story of Isaac and Rebekah (Genesis xxiv) is in form a tale; the story of the death of Absalom (2 Samuel xviii) is in form a modern short story. Compare the two as to method, using the headings of Chapter viii. If the former were told in the way of the latter, at what point would it begin? What might be omitted without loss of vividness? The object of the comparison is, not to prove one superior to the other — each is excellent of its own kind — but to show in what consists the difference of method. Prepare the comparison as a connected oral recitation. Write it out afterward as an essay.[2]

The following are told in the way typical of the modern short story. Examining two of them according to the discussion above and the headings of Chapter viii, prepare a consecutive oral report on each. Work up one report into a written essay.

Hawthorne's *The Ambitious Guest*	Poe's *The Fall of the House of Usher*
The Wives of the Dead	*The Cask of Amontillado.*
The White Old Maid	*The Masque of the Red Death*
Bret Harte's *The Outcasts of Poker Flat*	Kipling's *Little Tobrah*
	The Maltese Cat

[1] For full definition and discussion of the short-story form see *The Philosophy of the Short-Story* by Brander Matthews, the standard book on the subject; and the present author's introduction to *American Short Stories*, which discusses the development of the form.

[2] The comparison is worked out in the third chapter of the present author's *How to Write, a Handbook Based on the English Bible.*

Which of the *Twice Told Tales* follow the method of the modern short story, and which the method of the tale? Make a list of each and select one of each for comparison.

Show which method is usually followed by Irving in the *Sketch Book*.

Show that the *Ancient Mariner* begins in the way typical of the short story.

Plan a modern short story from one of the summaries below as follows:

(1) How many persons will you bring into your story? Omit any that you will not clearly need, and summarize briefly the character of each one that you choose. These summaries are not to be inserted in the story. They are merely to help you see the people before you attempt to make others see them. From whose point of view shall the story be told?

(2) What shall be the single scene of action?

(3) To what single, short period of time will you limit the action? Make this as brief as possible.

(4) What shall the characters be saying and doing at the close?

Having planned the story thus, write the first hundred words, taking as your model one of the best short stories that you have recently read in a good magazine.

(*a*) An old Welsh knight inherited a considerable treasure. Having been poor, he had no house strong enough to guard it; and, in spite of his precautions, word of it came to the ears of an outlaw in the neighboring forest. After studying the approaches to the knight's lonely manor-house, the outlaws arranged to break in. Meantime a strong knight in disguise, seeking adventures, having overheard part of their plan, knocked at the old knight's door to ask food and shelter. Hospitality prevailing over anxiety, he was welcomed, made known his suspicions, and with his host planned to foil the outlaws. A peasant, seeing him enter, told one of the outlaws, who advised postponing the attack till the guest should have departed, lest by violating hospitality they should get ill luck. The chief persisting, they made a rush on the appointed night, and were repulsed with loss, the guest keeping the front door with his sword, and the outlaw chief having his leg

broken by the beam of a trap as he attempted to force the back door.

(*b*) The story of Paul Revere.

(*c*) The story of Peter in *Cranford.*

(*d*) A freight train on a single-track branch railroad breaking in two at the top of a long, steep grade, the last six cars ran away down the mountain. The operator in the first station they passed telegraphed to the tower-man at the junction with the main line. The tower-man shouted the news to the engineer of a freight engine standing just below on the branch line, adding that the local passenger train on the main line, having just passed the block, could not be warned in time. The engineer, instantly uncoupling his tender, and dismissing his fireman, started up the steep grade of the branch line to intercept the runaway. Making all speed possible to his slow engine until he saw the runaway approaching, he stopped and ran back to lessen the impact. The shock almost threw his engine from the track, but not quite. Immediately reversing, he fought the six cars all the way down hill, and finally brought them to a stand on the level just as the passenger train approached. The engineer of the passenger train, grasping what had happened, stopped, and the train crew thanked their deliverer, who was trembling from the reaction. The tower man telegraphed the news to headquarters. The brave engineer went on with his day's work. In a few days the company rewarded him.

(*e*) King Richard Lion-heart, on his return from Palestine wrecked off the coast of Dalmatia, fell into the hands of Leopold of Austria, whom he had mortally offended in the Holy Land. Henry II bought him from Leopold, and kept him prisoner in the castle of Trifels.

Blondel, the minstrel, his favorite, went in quest of him from castle to castle all over Europe. At last, on some vague surmise, stopping at the foot of the fortress rock of Trifels, Blondel began to sing a lay that they two had composed together. From within a voice finished the couplet. Richard was found. Not long afterward he was ransomed. (From Henry, *Cours Pratique et Raisonné de Style,* page 358.)

(*f*) The crew of the steamer *Adelaide* vainly fought fire in the hold. At length they were forced to take to the boats. After days of hardship one boat-load, entirely separated from the others, sighted a steamer, succeeded in attracting attention, and was carried to San Francisco.

(*g*) A young couple — the husband an artist, the wife a musician — being in sore need of money, each unknown to the other goes to work at manual labor. Mutual discovery arises from the fact that both find employment with the same business house.

Make in one sentence a logical definition[1] of each of the following: *epic, romance, drama, lyric, essay, novel, short story.*

In what form has De Quincey composed the story of Joan of Arc? How might this story be composed (1) as a drama? (2) as a novel? (3) as a short story? Consider in each case what persons are necessary, what is the most marked trait and motive of each, and by what actions these would be shown most strikingly; what place or places would make the best scene or scenes of action; what crisis or crises would give the best opportunity for revealing the characters and motives in decisive action. For a drama make a synopsis of scenes, grouping them in three acts; for a novel, a synopsis of chapters. Change the scene, or place of action, only when you can show the change to be necessary or advantageous. Aim to have as much of the action as you can in one spot.

Plan in the same ways one of the following stories: André, Robin Hood, Queen Esther, *The Lady of the Lake.*

[1] Part I., page 102.

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